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Dear Readers

First of all, I apologise to anyone who has been haunting the shops or questioning their postman because the last issue did not arrive on time. We had already gone to press before our publication date was moved, from the second to the third Thursday of the month, so we could neither warn you nor explain. The new date will apply from now on, so please make a mental note that your *Monthly* will appear during the third week each month.

Strawberries and cream come to mind as I flick through this month's patterns – those lovely shades of pink with rich cream and biscuity beige look truly edible. Among the patterns are two suits for the wedding season – Eileen Cashmore's own design for her son's wedding and an elegant two-piece from Pam Turbett who is 'visiting' this month in her, once-regular, *Cut and Sew* spot. Welcome back, Pam!

Passap and Pfaff owners will find Hazel Duignan particularly interesting this month, when she goes into detail about holding position and knitting sideways skirts but, whatever your machine, you should find our experts helpful, so I'll leave you to read on.

See you next month – on the third Thursday!

Sheila

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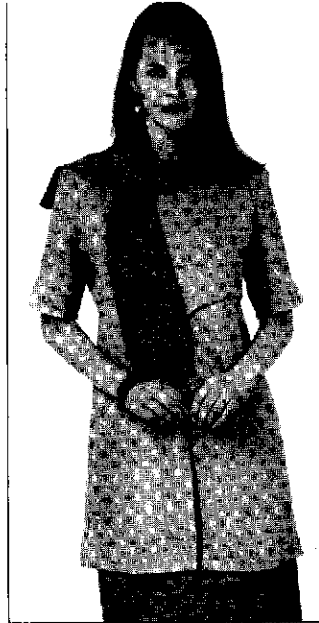
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PHOTO CREDITS

This month's patterns were photographed with the following accessories:

- Page 13: Skirt, KIT FROM CHOICE. Jewellery, LIBERTY.
- Page 16: Skirt and body, KAYS.
- Page 26: Jewellery, C & A.
- Page 39: Skirt and body, GREAT UNIVERSAL. Necklace, HOUSE OF FRASER.
- Page 47: Jewellery, LIBERTY.
- Page 50: Blouse, RICHARDS. Shoes, SAXONE. Earrings, MONET.
- Page 59: Skirt, NEW LOOK. Earrings, LIBERTY.
- Page 63: Skirt, NEW LOOK. Earrings, VAL D'OR.
- Page 72: Trousers, NEXT.

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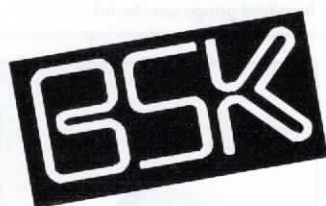
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TAKE OVER

From 20th March this year, BSK Ltd of Bedford became the new owners of the Yarnarama business. There have been problems with planning permission at Yarnarama and the Old Stables shop in Wickham is now closed to customers whilst the company takes a new direction.

However, Yarnarama customers will still be able to buy all their favourite yarns from BSK Ltd. At present they intend to continue the whole range of yarns and accessories and the best news is that prices for accessories and most yarns will be better than before.

Machine knitters will find that the combined ranges of Yarnarama and BSK run into a staggering choice of around 70 different ranges of coned yarns, not to mention all the

accessories, machines and other products that are stocked by BSK Ltd. who now reckon they are probably the largest machine knitting stockists anywhere.

However, they are still small enough to know that service is important to knitters and feel they can offer an excellent service to their new Yarnarama customers.

Take this opportunity to send for free catalogues of both the Yarnarama range and the latest BSK Supersavers. The address for all Yarnarama and BSK products is BSK Ltd., Murdock Road, Manton Industrial Estate, Bedford MK41 7LE. Tel: 01234 217096. Any orders already sent to Yarnarama at Wickham, by post or telephone, should have been diverted to BSK Ltd for processing and Yarnarama customers should have received written notice of the change.



CRAFT FABRICS

The Concord House range of high quality prints and co-ordinating plain fabrics from America, will shortly be in our craft and dressmaking shops under the umbrella of Solway Fabrics. This follows a recent agreement making the Dewhurst Dent Group, of which Solway Fabrics is a part,

the sole UK distributors of Concord House fabrics to both retailers and manufacturers.

American fabrics are particularly attractive and well-coloured for craft projects, household items and children's wear, so look out for some fresh ideas in your local shop or department store.

Ann Ross has run her machine knitting business for several years from a warehouse unit in Halstead, Essex. She is well known in the area for her clubs and tuition as well as being an agent for Brother and Silver Reed and selling yarns and accessories. Now Ann is taking the plunge and re-locating to a shop in Braintree.

The new **Ann's Yarns** opens on 3rd June at 36 Coggeshall Road, Braintree CM7 6BY. Tel: 01376 341311. The hours are 9.30 am to 5.00 pm, Monday to Saturday inclusive and you are invited along to the opening on Saturday, 3rd June. Should you need any encouragement, there'll be a glass of wine and a free draw to celebrate the great day!

Ann's club and evening class activities will be unchanged except that her own clubs will continue at the new premises. Finally, don't miss the closing sale at Halstead which will be held on 25th to 27th May.

Shamal, the attractive mix of 80% acrylic with 20% wool, which has been one of **Forsell's** most popular yarns, is going from strength to strength, or rather thickness to thickness.

The familiar 4-ply thickness is available in 30 shades which include five new soft and misty colour mixes – Aqua, Parchment, Acorn, Mallard and Bramble.

The new 3-ply thickness is available in 20 of the shades and will replace the 3-ply quality Sirocco which will now be phased out.

Finally, there are ten shades in Double Knit Shamal to make an unbeatable trio. The 3-ply and 4-ply qualities are available in 400g cones and the DK is in 500g cones.

See the Shamal range at your local stockist or contact T. Forsell & Son Ltd., Blaby Road, South Wigston, Wigston, Leicestershire LE18 4SG. Tel: 0116 278 6281.



SHAMAL 4Ply-3Ply-DK

The Yarn Warehouse opened its doors on 1000 square feet of yarns and knitting machines at the start of this year but, although the business is new, Joan Shaw who runs it, has been machine knitting for 39 years. Not only should Joan know well what knitters like and need, but she will also be on hand to help and advise and has started tuition classes on Tuesday evenings for just that purpose. One week the class is for beginners then the following week it is for advanced knitters and so on, alternately. Ring Joan to find out which is which. The number is 01924 385269.

The Yarn Warehouse stocks

yarns by Bramwell, Yeoman, Hush Knit, Forsell and Denys Brunton plus unbranded qualities in acrylic, wool mixtures and fancies. They can also supply Brother and Silver Reed machines and accessories. Clubs are welcome and goods can be supplied by mail order.

The premises are at Unit Four, Russell Street, Thornes, Wakefield, West Yorkshire WF1 5QS. To find them by road, leave the M1 at Junction 39 and follow the road into Wakefield. Make a right turn at the second roundabout into Thornes Lane. Then take the first left turn after the second bridge and you are there.



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AMIGA DATABASE

Following the successful introduction of his Knitter's Source Database for PCs, Terry Mason has now written a version for Amiga computers. Just as the original version was suitable for all PCs, the new program will run on all Amiga models and is at the same price, £29.95.

The database enables you to keep records of published patterns and articles and find them again, even if you can recall only a few details. These and Terry's other programs for all types of computer are available from Terry Mason, 15 Inishmoyne Green, Antrim, N. Ireland BT41 4JZ. Tel: 018494 62381.

SUMMER SHOW

A great day out for machine knitters is planned for Saturday, 22nd July at John Ruskin College, Selsdon Park Road, Selsdon, South Croydon, Surrey.

The day is organised by Anne Kent (currently contributing her design ideas to our Art and Design feature) and Pauline Murphy. They have a list of well-known speakers for you; Iris Bishop, Diane Bennett, Ann Brown, Wendy Damon, Viv Pain, Jenny Rose, Angie Gibbons and Dot Clancy will be giving lectures and demon-

strations. Then there will be a slide demonstration by Bonnie's Wools and the steaming of a fully pleated skirt by In-Ex.

There will, of course, be an exhibition of the latest products and fashion shows and, if you plan to spend the whole day there, you can pre-book a ploughman's lunch or take pot luck with sandwiches, coffee, tea, cold drinks and cakes which will be available all day. For full details and a booking form, send a sae to Pauline Murphy, 51 West Hill, South Croydon CR2 0SB.

TV CRAFTWISE

Jenny Hull, lively co-presenter with Desmond Lynam of the popular BBC 1 programme 'How Do They Do That', is currently hosting a second 13-week series of Craftwise on TLC. TLC stands for The Learning Channel which broadcasts every day between 9.00 am and 4.00 pm. It is available through local cable operators and as part of the Sky Multi-Channels Package on the Astra 1C satellite.

Those with cable or satellite TV should tune in on Thursday mornings at 9.00 am to view Jenny meeting the experts in the craft of the week. The programme for May lists Paper Making on the 11th, Quilting on the 18th and Beadwork on the 25th. It is always fascinating to see how things are made and there are plenty more crafts to come in the rest of the series. (We didn't see any mention of machine knitting yet!)

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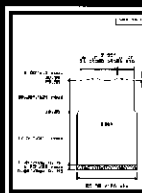
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QUESTION TIME

GETTING IT RIGHT

This month, Pat has some helpful advice about setting up and using a colour changer, knitting a full sleeve into a tight cuff and binding off knitting to give a perfect join. She also reflects on the competition that domestic machine knitting is facing, at present.

Pat Coulston

SINGLE BED COLOUR CHANGER

Gerda was having some problems with her Brother single bed colour changer. This piece of equipment has been around now for many years and as I've also used the attachment for a long time, I was confident that I could help her. However, machine knitting has a reputation for keeping one very humble – as you will see!

The first thing I checked was the second tension arm. Yes, she had placed it correctly at the extreme left of the machine. If you use the four colour tension mast, I feel that you must use the ribber clamps on the main bed – if you have them. If the mast is used with the bed clamped flat, the angle of the mast can be awkward and, if you're not careful, your hair can become caught up in it as you lean forward!

I have heard it recommended that the only mast which should be used with the single bed colour changer is the extra one supplied with the accessory and placed at the left edge of the machine. However, I have always used the four tension mast and not encountered any problems at all when doing single bed colour changer work.

Some older machines do not have the extra hole for the second tension mast and it is necessary to place it in the yarn tension setting stand. If

you need further help, the diagrams in your manual will help.

Gerda had the ribber attached to her machine and had pushed the KHC arm connector on to left of the machine and the colour changer fitted into this. Threading up the machine with the colour changer and ribber attached can often cause some difficulty, so let's go through the stages step-by-step.

Take the colour changer arm off the machine, turn it upside down and examine the underside of the arm. You will see that it has a piece of metal attached to it which is about three inches long and each end forms a clip. We shall call this the front and back clip. (The front clip has a little cut-away piece in it.)

Return the arm to its correct position, remembering where the double clip is positioned. Note, also, that there is a groove in the arm, above the back clip.

Now, we are going to thread up the yarn, working in a slightly different order from that recommended in the instruction manual.

Thread all four colours into the tension masts. Push forward button 4 on the colour changer. Take colour four and allow it to 'curl' around the little yarn roller – going from the left to the right – then take it under the arm and place it in the

front clip, nearest to you, to hold it securely.

Push forward changer button 3 and repeat the threading routine with colour three, then do the same with changer button 2 and colour two. Colours four, three and two are now all safely in the front clip.

Finally, push forward changer button 1 and thread up colour one through yarn roller 1 but do not put this yarn with the others. Instead, put it against the groove and then into the back clip beneath the groove. Now push the 'release button' so that all the feeders are in neutral position.

With the yarns set up, we are now ready to do a single bed cast on. Attaching the colour changer sinker plate can sometimes be tricky, so here's a tip for putting on the plate – which is extremely difficult to do when the carriage is on the bed! Take the carriage all the way across to the right-hand side of the needle bed and on to the extension rail. If you screw on the sinker plate with the carriage in this position, you will meet no resistance!

Take the carriage to the left, push up feeder 1 and cast on using whichever method you choose. After knitting the first or second row, release the cast-on tail of colour one from the back clip. When you are ready to change to colour two, proceed as follows.

With the carriage at the right, release colours two, three and four. Separate colour two, then return colours three and four into the front clip. Bring colour two round and over the arm, so it rests on the groove down into the back clip.

Take the carriage to the left – beyond the colour changer – and push up changer button 2. Take the carriage to the right and release the cast-on tail of colour two after knitting a couple of rows. Repeat with colours three and four when ready.

HINTS AND TIPS WHEN USING A COLOUR CHANGER

a) When taking the carriage across to collect the colours for the first time, make sure that the colours which will not be knitted are separated from the yarn being selected to go into the carriage.

b) Always glance automatically at a new colour before taking the carriage across. It is possible, for various reasons, for two colours to slide into the feeder at the same time and, if they do, you have problems!

c) Try to do all shaping with the carriage at the right – this makes things easier for you.

d) A small, claw weight placed on the left hand side of the knitting and moved up every ten rows or so, helps to prevent the work from being too tight at the colour changer side.

e) Think about the strands of yarn on the colour changer side of the work. If the colour sequence is such that there will be a long strand up the side edge of the work, it may be wise to pull down a long loop before you take the carriage across. The loop can then be cut and sewn in. It is possible to wind the yarns not in use around the end needle, all the way up the knitting. However, this is a little tedious to do!

f) Each time you bring in a new colour, take up any slack in the yarn. Failure to do this can result in the first five or so stitches not knitting and dropping off the needles.

g) If you have a machine which does not automatically select the end needle in pattern – for example, the Brother 836, 830 and early 840 models, then you **must** bring the end needle forward to holding position if it has not been selected in pattern. Failure to do this will – and did with us – cause a loop to form and the carriage to jam!

END NEEDLE SELECTION

End needle selection was the one thing that I had completely forgotten when I was helping Gerda on her Brother 836 – because I've been using a

later model machine for some time now!

In the manual, it does suggest that you put colour one in the sub take-up spring. (This is the short piece of wire at the top of the tension mast and colour one yarn is simply threaded into it.)

KNITTING FAIR ISLE PATTERNS

Having discussed all these points, Gerda and I looked at the Fair Isle setting on the machine. For this method of knitting whilst using a colour changer, colour one is removed from the back feeder and threaded in a special place at the front. Colour one remains here and becomes the background colour. It is then much easier to change the pattern colours as often as you wish.

At this point, I came unstuck! The procedure of changing colour one over to the front is not difficult – only tricky, so try the following method to thread up correctly.

Push the carriage out on to the extension rail at the right and remove the yarn. Hold the

yarn above and below the carriage, then return it under the two rollers; pull it across to the right, then pass it between the two rollers. It should click into place in a small slit beneath the rollers.

FIVE IMPORTANT POINTS

1) Release colour one from its roller, so that it flows directly from the tension mast. Check that any slack is taken up.

2) Insert a special single bed colour changer card and lock on row 1.

3) Push the MC button.

4) Bring all needles forward to holding position.

5) Have colour two threaded up and in the correct place ready to knit and take the carriage across. If you threaded up correctly, you will have knitted a row and the needles will have selected for the first row of the pattern.

Take the carriage to the left and select colour two. At this stage, release the card and make sure you take up the slack as you push the carriage across. Do not make the mis-

take, as I did several times, of bringing the carriage back a little way before releasing the card. If you do this, you will always change the colour on the wrong row and, if you threaded up colour one incorrectly, you'll find that all the stitches will drop off the machine!

Threading up does take a bit of practice. You can often forget the sequence and have several abortive attempts before you get it right so take it slowly and carefully!

PUNCHING OUT CARDS

As I mentioned earlier, you must remember – when knitting Fair Isle patterns with a single bed colour changer on a punchcard machine – that colour one becomes the background colour by changing its place. We must, therefore, punch the card, in reverse, to compensate for this.

If you study the cards that come with the single bed colour changer, you will see that the pattern is blank and the background punched out. This is the reverse of normal punchcards. (If you have an

electronic machine, you only have to press the button or knob that reverses the needle setting.)

Now, as they say, on to something different.

FULL SLEEVES AND TIGHT CUFFS

When gathering a semi-full sleeve into a tight cuff, I find it can be a bit bulky at the point where the stitches are joined to the cuff. If you are knitting a similar style, you might like to try the following method, for a change, when working from the top of the sleeve down to the cuff.

Stop knitting six rows before the final row and remove the work on to waste yarn or a garter bar.

We now need to decrease about ten stitches so work as follows:- take back to non working position about ten needles – five on each side of the knitting. Working across the needles that remain, push forward slightly ten individual needles – spacing them evenly across at intervals.

Decrease ten stitches by returning the work to these



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needles and putting two stitches on to each needle which is slightly forward. Knit three rows.

Remove the work on to waste yarn or a garter bar again and this time, return 20 needles to non working position – ten on each side – to decrease 20 stitches.

Working across the needles that remain, push forward slightly 20 individual needles – spacing them evenly across at intervals. Return the work to these needles, as before, placing two stitches on to each needle which is slightly forward. Knit three rows. Remove work on to waste yarn or a garter bar again. Knit the cuff over the required number of stitches – I like to use about 64. Transfer the rib to the main bed and knit one row – this row is optional. Return the stitches from the waste yarn or garter bar evenly on to the cuff needles. Using main tension, knit one row and bind off loosely – noting that it is essential that this binding off is loose.

I remember so well using this full sleeve and tight cuff for a garment I made for my sister as a Christmas present. She wore the top on Christmas day, but after a few hours, came up to me and said, 'Pattie, (my nickname), my hands are going blue and they hurt'. She was right! Her hands were so blue that we removed the jumper quickly before gangrene set in! I had used a tight cast off and it had acted like a tourniquet!

A LOOSE CAST OFF EDGE

So, for those of you who are not familiar with a nice loose cast off, here is one which can be done either on or off the machine.

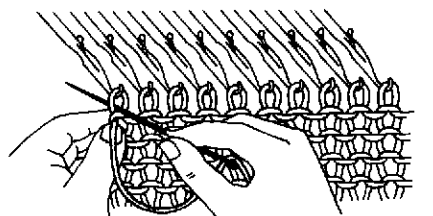
WORKING ON THE MACHINE

After returning the stitches from the sleeve, using MT+1, knit one row. Thread up a blunt-ended needle with main yarn. Start at the left, if you are right-handed and right, if you are left-handed and work as shown in the diagrams. It's easier to bind off on the machine if you work from left to right, if you are right-handed – and vice versa.

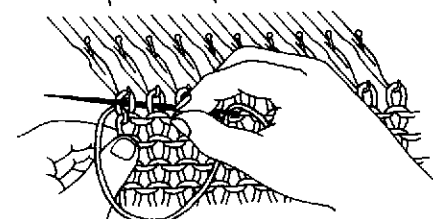
The method Pat describes for her loose cast off edge is clearly illustrated in these excellent drawings taken from a Silver Reed manual. We thank Silver Reed for their permission to reproduce them.

Cast Off Using Back Stitch Method

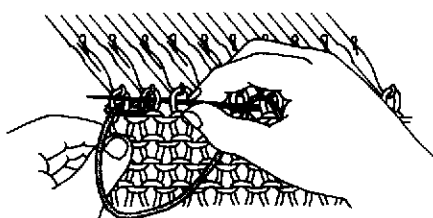
Knit last row and break the yarn, leaving the end three times the width of the knitting.



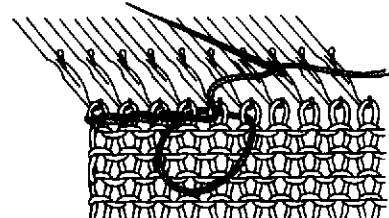
- A. From the left end:
1. Thread the Tapestry Needle. Insert it into the first stitch and pull the yarn through.



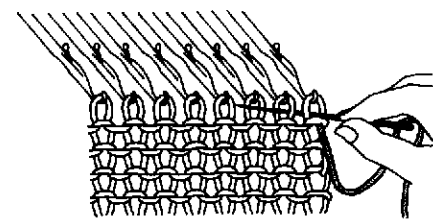
2. Insert the Tapestry Needle in through the second stitch and out through the first stitch.



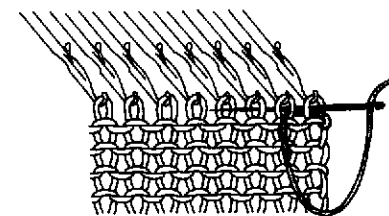
3. Insert the Tapestry Needle in through the third stitch and out through the second stitch.



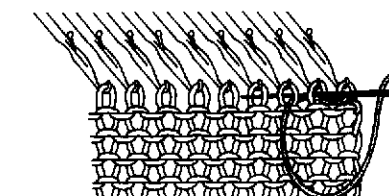
4. Repeat steps 2-3. Close the last stitch by oversewing once.



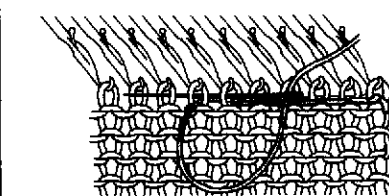
- B. From the right end:
1. Insert the Tapestry Needle in through the first stitch and out through the second stitch.



2. Insert the Tapestry Needle in through the first stitch and out through the third stitch, omitting the second stitch.



3. Insert the Tapestry Needle in through the second stitch and out through the fourth stitch, omitting the third stitch.



4. Repeat in the same way for the remaining stitches.

After you have worked across several stitches, you can lift them out of the needle hooks and continue across the rest of the row. As long as you don't pull the stitches too tightly, this will produce a lovely, loose bind off. All you are doing is backstitching, either on or off the machine!

WORKING OFF THE MACHINE

After returning the stitches from the sleeve, using MT+1, knit one row and remove the work on waste yarn. Thread up a tapestry needle or blunt-ended needle with main yarn and back stitch through the stitches of the last row of the main colour in the same order as shown in the diagrams.

WHY MACHINE KNIT? – A SAD TALE

My daughter came back from the sales today with a V-neck tunic which she was raving about – so I took a good look at it!

The material was 55% Ramie and 45% Cotton and it was very fine and soft. The garment was knitted in a 5x2 rib setting and sized as medium to large. Its actual measurements were as follows:-

Bust – 54 cm, 21 inches.

Armhole depth – 27 cm, 10½ inches.

Hem to armhole – 52 cm, 20½ inches.

Shaped sleeve – 52 cm, 20½ inches.

Features – no ribs or edging at the hem or on the sleeve. No rib or any finishing at all on the V-neck shaping. The shaping for the V-neck was fully-fashioned, decreasing two stitches about every eight rows.

The sleeve shaping was not fully-fashioned. The shoulders were shaped and the cast-off edge was finished with a narrow binding to prevent stretching.

The sad punch line, which I find very hard to swallow, is that it was made in Indonesia and it cost her £8. How on earth can the raw material be purchased, knitter be paid, garment be exported and imported, passed through a wholesaler and retailer and only cost this meagre amount? So, on that rather sad note, I sign off for this month.

Designed by

RAMBLING ROSE

1

Judy Dodson

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Yeoman Aurora used double throughout.
(Yarn Guide No.13.)
2 x 400 g cones in Cream (MY).
Stitch holder.

GARMENT WEIGHT

Finished garment in third size weighs 470 g.

The fibre content of this yarn is 50% Acrylic, 30% Wool, 20% Nylon. For further information about this yarn, please write to the following address:— Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 0UD.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.
Actual size 88 [94, 98, 104, 108] cm, 35 [37, 39, 41, 42½] in.
Length to shoulder 50 [52.5, 55, 57.5, 60] cm, 20 [21, 22, 23, 24] in.
Sleeve seam 16 cm, 6¼ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch using two ends of yarn together (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Use two strands of yarn together throughout.

SHAPE NECK

Slip centre 8 sts on to a length of WY and release from machine. Using nylon cord, K 48 [52, 55, 59, 62] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. * Set RC at 000. K 2 rows. Dec 1 st at neck edge on next and foll alt row **. K 6 rows. Dec 1 st at neck edge on next row. RC shows 12. Slip 7 [7, 8, 8, 9] sts at neck edge on to a length of WY *. Rep from * to * twice more, then from * to ** once.

16 [20, 20, 24, 24] sts. K 3 rows. Using WY, K a few rows and release from machine. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shaping ***.

NECK EDGING

Work Left Back Neck Edging first.

Push 81 [81, 84, 84, 87] Ns to WP. With carriage at right and K side of left back neck fac-

ing, leave first 20 Ns at right empty, replace 4 of the centre 8 sts on to next 4 Ns, * pick up 10 sts along dec edge and place on to next 10 Ns, replace 7 [7, 8, 8, 9] sts from WY on to next 7 [7, 8, 8, 9] Ns; rep from * twice more, pick up 6 sts along dec edge and place on to last 6 Ns. Using MY, cast on by hand over 20 Ns at right. Using MT-2, K 3 rows. Using MT+2, K 1 row allowing yarn to run freely. Cast off with a latch tool.

Now work Right Back Neck Edging as for Left Back Neck Edging, reversing shaping by reading left for right and right for left.

POCKET LINING

Using MY, cast on 26 sts by hand. Set RC at 000. Using MT, K 36 rows. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to **. K 36 rows.

PLACE POCKET LINING

Slip sts 25-50 inclusive at left on to a stitch holder. With P side of Pocket Lining facing, replace sts on to empty Ns. K 78 [84, 88, 94, 98] rows. RC shows 114 [120, 124, 130, 134]. Place marker at each end.

SHAPE ARMHOLES

Work as for Back from *** to ***.

NECK EDGING

Work Right Front Neck Edging first.

Work as for Left Back Neck Edging, reading Right Front for Left Back.

Now work Left Front Neck Edging.

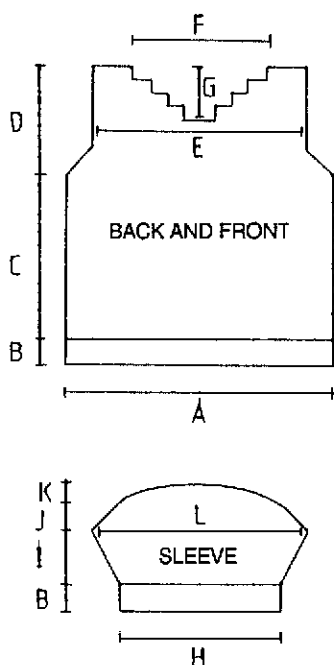
Work as for Left Back Neck Edging, reversing shaping by reading left for right and Left Front for Left Back.

BACK

With carriage at right and using MY, cast on 126 [134, 140, 148, 154] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 13 rows. Using MT-1/MT-1, K 1 row. Transfer sts for st st *. Set RC at 000 **. Using MT, K 114 [120, 124, 130, 134] rows. Place marker at each end.

SHAPE ARMHOLES

*** Dec 1 st at each end on every row until 104 [112, 118, 126, 132] sts rem. K 15 [19, 25, 29, 35] rows.



- A = 45 [47.5, 50, 52.5, 55] cm
B = 4 cm
C = 28.5 [30, 31, 32.5, 33.5] cm
D = 17.5 [18.5, 20, 21, 22.5] cm
E = 37 [40, 42, 45, 47] cm
F = 25.5 [25.5, 28, 28, 30] cm
G = 11 cm
H = 27 [29, 32, 34, 37] cm
I = 12 cm
J = 3 cm
K = 2 cm
L = 35 [37, 40, 42, 45] cm



POCKET EDGING

Push 26 Ns to WP. With K side facing, replace sts from stitch holder on to Ns. Using MT-2 and MY, K 3 rows. Using MT+2, K 1 row letting yarn run freely. Cast off with a latch tool.

JOIN RIGHT SHOULDER

Push 16 [20, 20, 24, 24] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and MY, K 1 row letting yarn run freely. Cast off with a latch tool.

JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

SLEEVES

With carriage at right and using MY, cast on 76 [82, 90, 96, 104] sts at centre of machine in 1x1 rib. Work as for Back from * to *. Set RC at 000. Using MT, shape sides

by inc 1 st at each end on every 4th row until there are 98 [104, 112, 118, 126] sts. K 4 rows. RC shows 48. Place marker at each end.

SHAPE TOP

Dec 1 st at each end on every row until 76 [82, 90, 96, 104] sts rem. * Push 6 [7, 8, 9, 10] Ns at right to HP, K 1 row. Push 1 N at right to HP and 6 [7, 8, 9, 10] Ns at left to HP, K 1 row. Push 1 N at left to HP; rep from * 3 times more. Push Ns at opposite end to carriage from HP to UWP on next 2 rows. Using MT+1, K 1 row letting yarn run freely. Cast off with a latch tool.

LONG STEMS (Knit 2)

Push 150 Ns to WP. * With carriage at right and using MY, cast on by hand. Push Ns to UWP. Using MT-2, K 1 row. Using MT+1, K 1 row letting yarn run freely. Cast off with a latch tool *.

SLEEVE STEMS (Knit 2)

Push 100 Ns to WP. Work as

for Long Stems from * to *.

POCKET STEM

Push 40 Ns to WP. Work as for Long Stems from * to *.

FLOWERS (Knit 8)

Push 1 N to WP. With carriage at right and using MY, make a loop and place on to N. Set RC at 000. Using MT, K 2 rows. Inc 1 st at beg on next and every foll alt row until there are 8 sts. K 7 rows. Dec 1 st at beg on next and every foll alt row until 1 st rem. Fasten off, leaving a 14 cm, 5½ in end.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Noting that the stems will curl naturally, start with the sleeves and pin stems into a nice shape. Using stab stitch and one end of MY, sew stem in position, following the line of knitted stitches. Take a flower and thread the long end into the needle. Starting with the cast on stitch, roll up the flower with the P side outwards, following the shaped edge and allowing the natural curl of the knitting to remain on the straight edge. Sew through the base of the flower to hold the roll together, then attach to the garment. On the back, take the two short ends in the centre and cross over one another then sew down. Repeat on the front, then place one stem to the right and one stem to the left, attaching flowers as you wish. Repeat on pocket with the short stem and one flower. Set in sleeves. Join side and sleeve seams. Catch down edges of pocket neatly on right side and sew pocket lining lightly to wrong side.

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Designed by

GERANIUM LACE

2

Angela Gordon

READY-TO-USE DISK

This design is taken from Angela Gordon's latest disk Lace Collection One which has been produced specifically to complement her Lace Working Notes. These describe how to interactively knit lace and how to work out your own designs. Instructions for using the disk are quite long because lace by computer is more complicated than Fair Isle, but anyone wanting to go into lace in depth, really does need the Working Notes as well.

The disk contains 28 lace stitch patterns in DesignaKnit format for both Silver Reed and Brother machines and in addition to this cardigan pattern, there are patterns for a tunic and a sweater. DesignaKnit 5 Working Notes are £4.50 and the pattern disk is £5.95 but readers can buy the two together at a special offer price of £9.95 – please specify format when ordering from Angela Gordon, 29 St Helens Road, Sandford, Wareham, Dorset BH20 7AX. Tel: 01929 551073

Disks are also available in FB100 format; Disk 1 contains the stitch patterns and lace tunic; Disk 2 (supplementary) has the lace cardigan and a yoked sweater. Disks cost £5.95 each or the pair together are offered at the special price of £10.50. There are no Working Notes for FB100 as it is really easy to design your own lace patterns using the new PPD lace cartridge.

BACK

With carriage at right and using MY, cast on 152 [168, 184] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 12 rows. Transfer sts for st st *. Insert card and lock on first row to work lace patt over centre 146 [154, 154] Ns. Take carriage across twice without

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge electronic machines with a ribber and lace carriage.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Montana used double throughout (Using two ends, Yarn Guide No.11.)
2 x 300 g cones in Geranium (MY).
11 buttons.

GARMENT WEIGHT

Finished garment in second size weighs 450 g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:— F W Bramwell & Co, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, Lancashire BB5 5TU.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82–87 [92–97, 102–107] cm, 32–34 [36–38, 40–42] in.

Actual size 93 [103, 113] cm, 36½ [40½, 44½] in.

Length to back neck 67.5 cm, 26½ in.

Sleeve seam 46 [44, 41] cm, 18 [17½, 16¼] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 44 rows to 10 cm, 4 in measured over lace pattern (tension dial setting approximately 5)

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any electronic sheets needed from the charts provided.
- Use two ends of yarn together throughout.
- When shaping raglans, front edges and sleeves, keep three edge stitches in stocking stitch throughout.
- On Silver Reed electronic machines, place needle 1 cam between needles 11 and 12 at left or right of centre 0 for Back and Fronts and at centre 0 for Sleeves. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models). Mark card to knit rows 1 to 38 inclusive, then to repeat rows 39 to 58 throughout.
- On Brother electronic machines, place pattern over centre 0 for Back and Fronts and at each side of centre 0 for Sleeves. Program machine to knit rows 1 to 38 inclusive, then to repeat rows 39 to 58 throughout.

knitting. Release card and cont in patt. Set RC at 000. Using MT, K 190 [180, 168] rows.

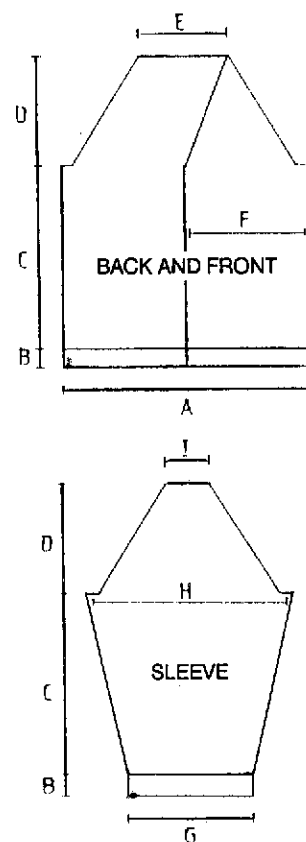
SHAPE RAGLAN

Cast off 9 sts at beg of next 2 rows. Dec 2 sts (by transferring 2nd and 3rd sts on to 4th and 5th Ns and moving end st 2 Ns in) at each end on next and every foll 5th row until 90 [114, 130] sts rem, then on every foll 4th row until 50 [54, 58] sts rem. K 1 row. Using WY, K a few rows in stst and release from machine.

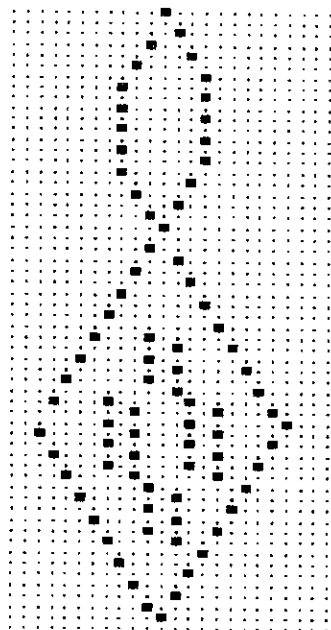
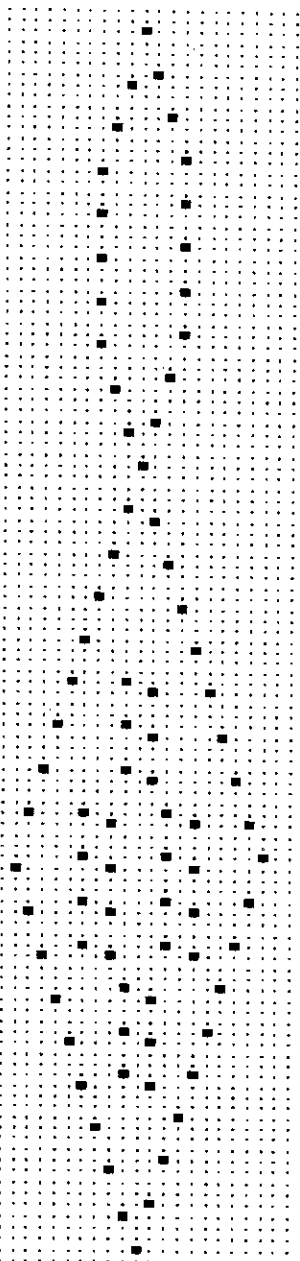
RIGHT FRONT

Push 41 Ns at left and 32 [40, 48] Ns at right of centre 0 to WP on each bed. 73 [81, 89] Ns on each bed. Arrange Ns for 1x1 rib. With carriage at right and using MY, cast on. Work as for Back from * to *. ** Insert card and lock on first row to work lace patt over 33

18 ▶



- A = 47.5 [52.5, 57.5] cm
B = 3 cm
C = 43 [41, 38] cm
D = 21.5 [23.5, 26.5] cm
E = 15.5 [17, 18] cm
F = 22.5 [25, 27.5] cm
G = 26 [26.5, 29] cm
H = 43.5 [47.5, 51] cm
I = 11.5 cm

SILVER REED
ELECTRONIC CHARTBROTHER ELECTRONIC
CHART

DEAR ANNE...

We pay £5 for every letter we publish, provided it has not already been accepted or published elsewhere, plus a year's subscription to the magazine for a Star Letter.

★ STAR LETTER ★

Dear Anne,

Last year my husband was very ill and I found it difficult to concentrate on knitting. I persuaded myself that it would help to tidy the workroom and came across bits of this and bits of that. First of all I found a Wet Wipes canister and suddenly remembered the silk that fell everywhere – so I put the two together.

After one or two other 'little ideas', I came across four short cones of mohair, which I had bought in a closing-down sale, so I decided to see what I could do with them.

The answer turned out to be an evening coat, but it had to be easy. I started with the half back, cast off some stitches for the neck and did two rows in black to separate the back colour (scarlet) from the front colour (turquoise). I then repeated this for the other half, put black cuffs on each side, grafted the fronts to the backs on the machine and finished it off with three rows of crochet, all round, of black mohair. Bingo!

With hindsight, I should have shaped the back cast-ons and the back shoulders. The fronts hang well without shaping but I needed to put an extra inch of black mohair into the neck space because it tended to slide down the back.

Since then my husband is much better and we have returned to our hobby of ballroom dancing and my wrap-cum-coat has awakened some envy.

So, stick to your machine in adversity – it can certainly help to distract the mind from the worries and cheer you up into the bargain. Many happy garments!

Yours sincerely,

Edna Cahill

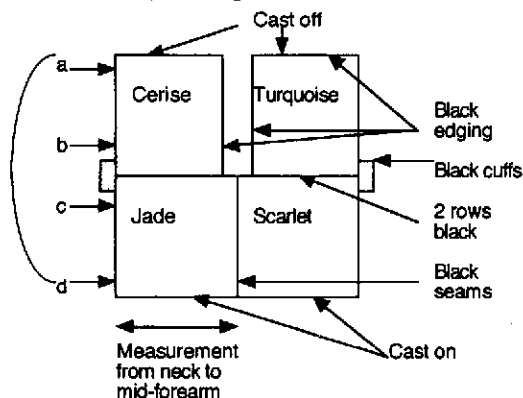
Cowes, Isle of Wight.

P.S. I have also used this time to get to know the graphics on my computer, so I hope you like my attempt at describing the construction, pictorially!

We are delighted to hear that knitting has come to the rescue once again so your letter wins our Star this month, Edna. Perhaps knitting tuition should be available on the National Health, since it has proved to be so therapeutic, time and again.

I hope your husband's recovery has been maintained and thank you for the colourful idea for using up mohair. No doubt there will be a few more 'coats of many colours' seen around shortly. You will receive £5 and a free subscription to MKM for your star letter.

Edna's computer diagram of her mohair coat.



Stitch side a-b to side d-c, and the opposite side to match

Dear Anne,

I just had to tell you of a recent joyful reunion with old friends which came about purely through your magazine.

In the late sixties to mid seventies, we were great friends with Ted and Val Gillingham who also lived on the Isle of Wight.

They moved in '76 to Cornwall, then to North Devon and we kept in touch until they moved to Scotland. We didn't hear from them after that and, after 'phoning practically every Gillingham in the Scottish 'phone books, we gave up.

Years went by. I enjoyed my machine knitting and MKM – then last September's issue arrived and in it were the prizewinners of the 'Evergreen' competition. The words 'Mr E. Gillingham of Branton' leapt out at me! The town was where they had previously lived and theirs is not that common a name.

Luckily we spend time in Devon quite regularly and we had a short pre-Christmas break there during which we drove to Branton and asked at the Post Office if they knew our friends' address. THEY DID! No one was in at the time but an hour after we returned to our hotel Ted 'phoned the number we had left. The next day we spent a wonderful day together in Tavistock and hope never to lose touch again. (In the move to Scotland a box of papers and documents had been lost.)

Who would have thought such a thing could happen – and they haven't altered a bit – it's just that Ted has taken up machine knitting. How's that for coincidence?

Yours sincerely,
Doreen Brown
Freshwater Bay,
Isle of Wight.

Doreen, what a wonderful story! We are all delighted to think MKM was instrumental in bringing old friends together again – when you run out of stories of 'old times' you and Ted can start on knitting!

Ns at left and 29 [33, 33] Ns at right of centre 0. Take carriage across twice without knitting. Release card and cont in lace patt. Set RC at 000. Using MT, K 190 [180, 168] rows. K 1 row extra for Left Front. Place marker at left edge.

SHAPE FRONT & RAGLAN
Dec 1 st at left edge on next and every foll 4th row and **at the same time**, cast off 9 sts at beg of next row, K 1 row. Dec 2 sts (by transferring 2nd and 3rd sts on to 4th and 5th Ns and moving end st 2 Ns in) at right edge on next and every foll 5th row until 41 [49, 61] sts rem. Cont to dec 2 sts at raglan edge on every 5th row from previous dec and **at the same time**, cont to dec 1 st at front edge on every 5th row from previous dec until 29 [43, 52] sts rem. Cont to dec 1 st at front edge on every 5th row from previous dec and **at the same time**, cont to dec 2 sts at raglan edge on every 4th row from previous dec until 1 st remains. K 1 row and fasten off **.

LEFT FRONT

Push 32 [40, 48] Ns at left and 41 Ns at right of centre 0 to WP on each bed. 73 [81, 89] Ns on each bed. Arrange Ns for 1x1 rib. With carriage at right and using MY, cast on. Work as for Back from * to *. Now work as for Right Front from ** to **, reversing shaping by noting alteration in number of rows worked and reading left for right and right for left.

SLEEVES

With carriage at right and using MY, cast on 84 [86, 94] sts at centre of machine in 1x1 rib. Work as for Back from * to *. Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in lace patt. Set RC at 000. Using MT, working inc sts into patt until there are six lace panels (leaving edge sts in st st), **at the same time** shape sides by inc 1 st at each end on next and every foll 6th [5th, 4th] row until there are 106 [134, 122] sts, then on every foll 7th [6th,

5th] row until there are 140 [152, 164] sts. K 10 rows. RC shows 190 [180, 168].

SHAPE RAGLAN

Cast off 9 sts at beg of next 2 rows. Dec 2 sts (by transferring 2nd and 3rd sts on to 4th and 5th Ns and moving end st 2 Ns in) at each end on next and every foll 5th row until 78 [98, 110] sts rem, then on every foll 4th row until 38 sts rem. K 1 row. Using WY, K a few rows in st st and release from machine.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

BUTTONHOLE BAND

Join front raglan seams. Push 198 [199, 200] Ns to WP. With P side facing, pick up 38 sts across top of right sleeve and place on to 30 Ns at right, dec

8 sts evenly. Pick up 168 [169, 170] sts along right front edge and place on to rem Ns. Unravel WY. * Set RC at 000. Using MT-1 and MY, K 4 rows. Make 11 buttonholes over 3 Ns, evenly spaced up to marker. K 4 rows. Using MT+1, K 1 row. Using MT-1, K 4 rows. Make buttonholes over same Ns as before. K 4 rows. Pick up sts from first row and place on to corresponding Ns. K 1 row. Cast off *.

BUTTON BAND

Work as for Buttonhole Band, reading left for right, right for left and omitting buttonholes.

BACK NECKBAND

Push 40 [44, 48] Ns to WP. With P side facing, replace 50 [54, 58] sts from back neck on to Ns, dec 10 sts evenly. Unravel WY. Work as for Buttonhole Band from * to *, ing buttonholes.

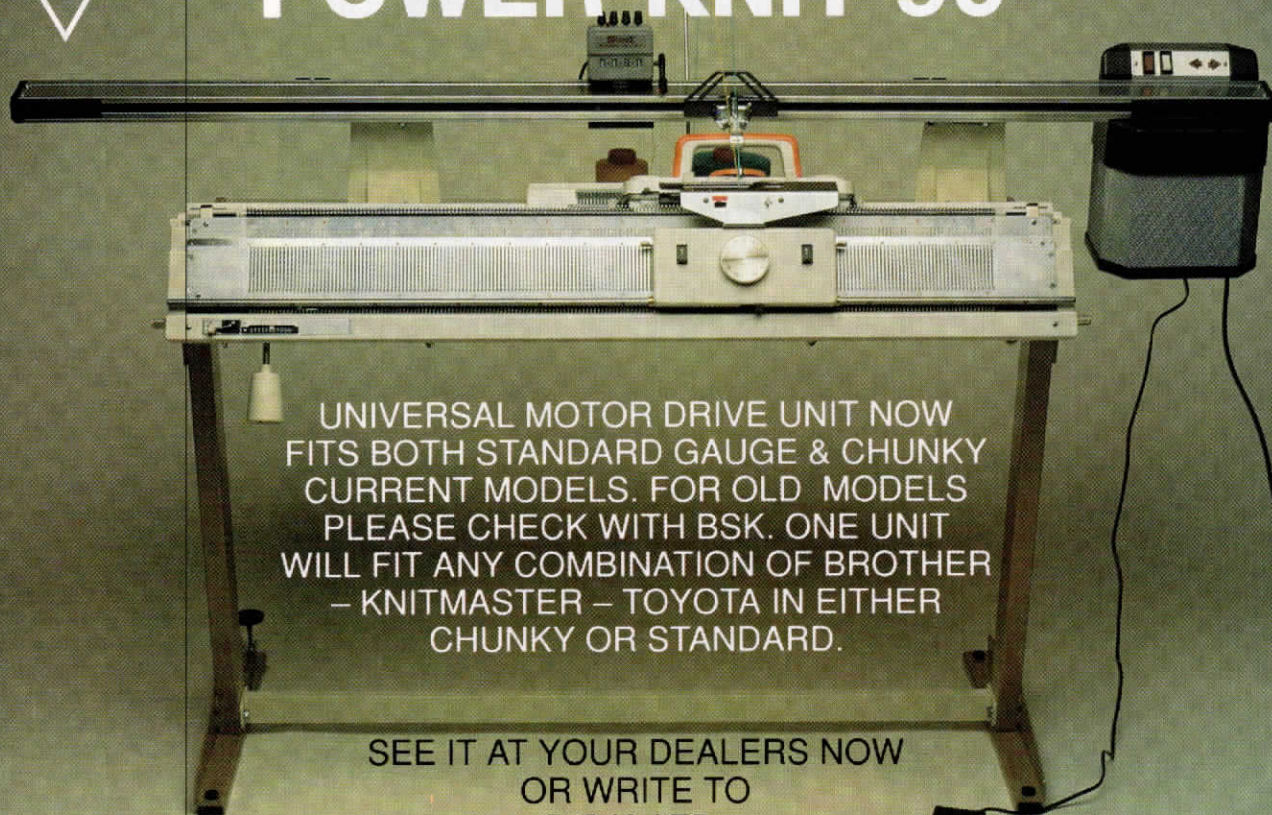
MAKING UP

Join back raglan, neckband, side and sleeve seams. Finish buttonholes and sew on buttons to correspond.



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SINGER SPECIAL

DECORATIVE PATTERNING

This month we are going to start using the function of this machine which really convinced me to buy it – the decorative patterning facility. I had become fascinated with this unique feature when I attended lectures by Susanna Lewis where she described how she could just draw on to a sheet of paper and knit the design. This sounded much more fun than having to fill in little rectangles on a grid!

Angela Gordon

We are going to start by knitting one of the decorative designs provided with the machine. This is the only way

to really appreciate the scale achieved from such a little drawing. We will discuss scaling and drawing to fit a gar-

ment in a future issue, but for now it is important to get a feel for the finished size of a design. This will naturally vary, dependant upon the thickness of yarn used and the method used to knit the design.

The actual method of programming the electronic box when using a decorative sheet is very straight-forward, following the instructions in the manual. As for actual knitting techniques, there is very little information in the manual about these. So, I did a bit of research, using my Pattern and Article Database to look up articles on using the Decorative setting and sat down for a quick read.

I found lots of information about the actual drawing and programming of a decorative design, but very little about knitting one – which is what

we want to do this month. Oh well! We'll just have to put on the thinking cap and use a bit of logic!

Looking through the ready-to-use designs that I have, I have come to the conclusion that most decorative designs, because they tend to have very large areas in one colour, are more suited to double bed work whereby any floats are eliminated. The squirrel I knitted as a test sample would have had floats across 38 stitches in one area. Definitely too long for comfort!

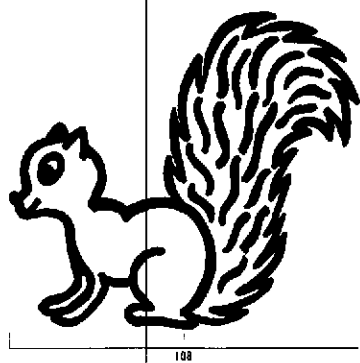
Obviously double Jacquard is the solution and I know this lovely machine can knit two-colour Jacquard with both colours at once. This will be much easier than using a method whereby the yarn has to be changed every two rows. The reversible Jacquard (number VI) sounds good and is one of the methods shown on the coloured design sheet, so I will try knitting the squirrel design by that method.

The articles I read gave differing opinions as to yarn thicknesses, some recommending 2/30s or 2-ply and others a variety of 3-ply yarns. Having used Brother, Silver Reed and Passap machines for double Jacquard knitting and a Toyota for Simulknit (a double bed technique which also knits the two colours in one pass) I thought I knew which yarn to use for the type of fabric I wanted to achieve. I used Forsell 3-ply Pure New Wool to make a nice firm fabric that would steam well and show off the design clearly.

I knitted a small test swatch to make sure the machine was operating comfortably, determined a suitable stitch size to be around 5 on the back bed and 6 on the front and then cast on 120 stitches on both beds.

If you look at the decorative sheets that came with your machine, you will see the horizontal line beneath the design and a number beneath this line. This number tells us how many stitches wide the design will be. Every millimetre of a decorative design is converted to one stitch. The squirrel is 108 stitches wide, which helped me decide to cast on





Finish Line

Start Line

120 as I would like a small border around it.

I was not certain about the setting of the decorative wheel, since I had not knitted a full tension swatch (absolutely essential when we come to garments!). This is, after all, only our first experiment and what we really want is to produce a piece of knitting relatively quickly. At this stage it really doesn't matter if the proportions are not exact. It is a good idea to knit several swatches with different wheel settings to see what effects can be produced.

Generally for this type of stitch the individual stitch is shorter than it is wide by about a third, so I set my wheel at .65. If 1 millimetre in width equals a stitch, then 1 millimetre will be more than a row and since two thirds of one is .6666 the closest setting is .65. If you're lost now, don't worry too much, I will cover this in greater detail when we are actually going to knit a garment later on.

So having cast on, let's insert the card. With the programme changer in either the top or the lower position, move the right hand cursor stop to needle 75 at right and lock it into position. Move the cursor to the right until one of the white

scanners is beneath the small vertical line at the centre of the width line (beneath the design). Put the programme changer to the centre position and move the cursor until it is opposite the first needle to the left of centre 0. Now, put the programme changer to the top position and move the cursor right along to the right hand cursor stop. Position the left hand cursor stop behind needle 75 at left. The design is now centred and cursor stops are set.

Set the electronic selection box switches, working from the left, to Centre - Centre - Centre - Up - Up.

At the right of the design is a long vertical line with a small horizontal line at top and bottom and the figure 1 beneath the bottom line. Manually feed in the sheet until the white pattern line indicator is parallel with the bottom of the figure 1. Now pulse the pattern down one pulse at a time until the horizontal line on the sheet is directly opposite the pattern line indicator. Don't pulse it too far or you will lose the bottom of the design. It is better to knit a few plain rows, rather than lose the bottom row!

Insert the second yarn feeder and thread the second yarn.

Set the row counter to 000, then set the carriages according to the diagram on the colour sheet - back carriage needle return levers up, V key and Jacquard key pressed together, front carriage V key depressed.

Knit the pattern through until all needles on the back bed knit only in the main yarn and you will know that you have reached the top of the squirrel. Easy wasn't it?

If you have used the same yarn as I did, you will have a fairly thick fabric. This is fine for samples and maybe a coat thickness, but it's a bit thick for sweaters. The thickness is caused by the front bed knitting both main yarn and contrast yarn together while the back bed knits in either the main yarn or contrast yarn according to the needle selection. Therefore, there are three thicknesses of yarn together. Perhaps 2-ply will be better for my sweater!

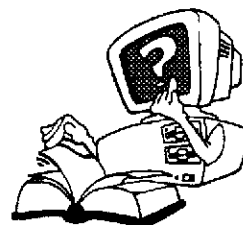
Having knitted this initial

swatch I am sure that you can see the tremendous potential of this unique feature. Don't worry if you can't draw, later I will show you some techniques for creating designs that require no drawing at all, just a little creative experimentation. This really is going to be my favourite aspect of the Singer electronic machine (at least until I have it fully computerised with DesignaKnit!).

Why not experiment with the Decorative setting, using different yarns and tensions until you find one that is just right for a sweater? You could put markers in to mark out an area of 40 stitches by 60 rows or even 100 stitches by 100 rows ready for measuring to set the Decorative wheel exactly to the correct setting.

During the next couple of weeks I will be doing this and also trying out different pens for drawing my own Decorative designs ready to knit my sweater. More about this next time.

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ART AND DESIGN

In 1989 I paid a two-day visit to Hong Kong on my way to Australia and loved it. Now I am off to Australia again and looking forward to another 'stop-over' in Hong Kong. Meanwhile, memories of that first visit have inspired some art and design.

Anne Kent

I find Hong Kong such a fascinating place – full to the brim with people and buildings. The two photographs here were taken from an open-top bus.

In the photograph in Fig.1, look at the building with the 'ladders'. I really love this one – it has so many possibilities for knitting.

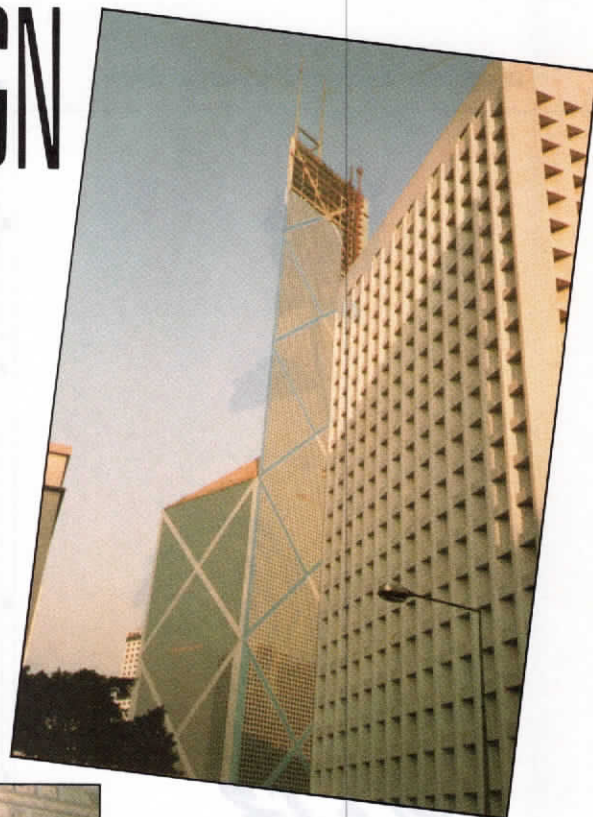


FIGURE 2



FIGURE 1

However, this time it is from the other photograph, Fig.2, that I have developed a design. The building on the right is composed of symmetrical shapes and shadows and is an ideal basis for a knitting chart.

HONG KONG

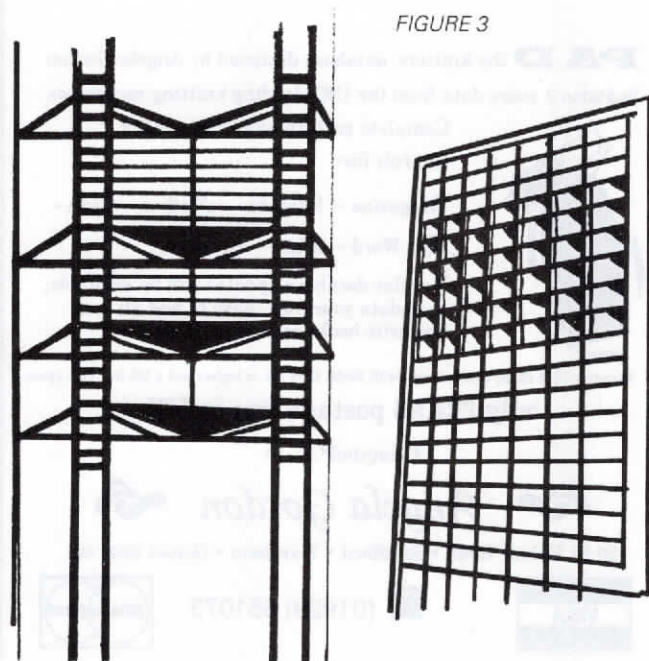


FIGURE 3

First, I played around making simple sketches with felt-tip pens to get the feel of the lines of the buildings (Fig.3). I found an enlarged photostat of the photograph was a great help in visualising the design.

The next step was to draw out the design on stitch-related paper. Use the chart in Fig.4 to mark out a punchcard or enter the pattern into an electronic machine.

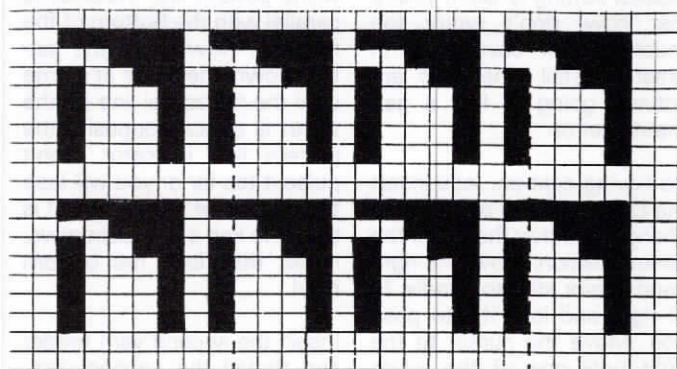


FIGURE 4



FIGURE 5

The picture of the buildings lit up at night makes a great colour source (Fig.5).

My knitted sample (Fig.6) uses a heathery green/brown mix for the dark bronze colour, giving a slightly blurred effect against the gold – just like the illuminated buildings. I changed the colours over about halfway up the swatch, making the upper half lighter and heightening the three-dimensional effect.

I am really looking forward to my second visit as you can imagine. Sadly, it will also be a memory for me by the time you are reading this. I shall be taking my camera and sketchbook along and this time I'll be noting down some Australian inspirations!



FIGURE 6

BROTHER JOHN

MAKING THE MOST OF THE PATTERN PROGRAMMING DEVICE – Part 3

I shall begin this month's article by looking at the page management system of the PPD 120 when it is operating in mode 4 – that is, specifically for use with the KH-900 knitting machine. With this explained, I shall then move on to start our examination of what there is in the main 'toolbox' of the PPD (which is the 'Help Menu' screen) and how those tools can be used to advantage.

John Blakeman

PPD 120 MODE 4 FOR KH-900 USERS

We have already seen that the memory of Pattern Cartridge III when operating in mode 4 divides itself into 'pages' each of which is equivalent to the full memory of the KH-900 knitting machine.

If the PPD has not been used before, this mode is selected from the initial 'Select Mode' screen. Otherwise it can be set to this mode by selecting item 7 – **CHANGE MODE (PAGE)** from the 'Main Menu'.

If the PPD is not already operating in mode 4, you will be presented with the 'Select Mode' screen which we referred to earlier in this series. On selecting mode 4, you will be warned that this action will delete the current contents of the memory and asked to confirm that this is what you want to do. On confirming this instruction, the warning will disappear and the screen will stay still for a moment while the memory is cleared before returning to the 'Main Menu' screen.

Once the PPD is operating in mode 4, selecting item 7 from the 'Main Menu' will take you to a special screen which appears only in this mode called 'Change Mode (Page)'. This screen is another menu which offers you three options:-

Item 1 – **CHANGE MODE** will lead you to the 'Select Mode' menu which we have already seen.

Item 2 – **CHANGE PAGE** will lead you to another screen headed, not surprisingly, 'Change Page'. On this screen you will see a column of long thin boxes which run across the screen. They are numbered from 1 to 8. These numbers refer to the pages. As you fill each page with patterns, the boxes on this screen gradually fill with white to show how much of that page is used.

Below this column of boxes the screen displays the message 'CURRENT PAGE = ' followed by a flashing cursor. Select the number of the page you want to use, press the 'STEP' key and you will be returned to the 'Main Menu'. The bottom line of this screen will now show which page you are working with.

Item 3 – **DELETE PAGE** takes you to a screen with this same heading which bears the

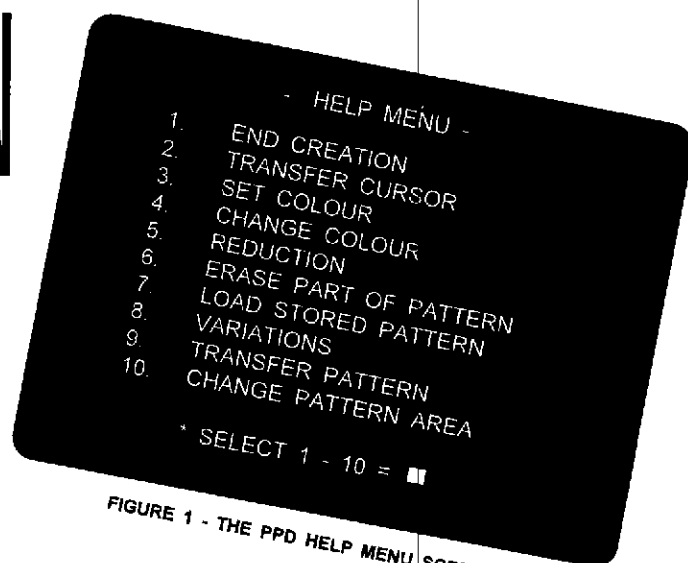


FIGURE 1 - THE PPD HELP MENU SCREEN

simple message 'Page No. = ' followed by the flashing cursor. Enter the number of the page you wish to delete (which must be between 1 and 8). You will be asked to confirm whether you wish to delete this page. If you confirm the instruction, all the patterns on that page will be deleted and you will be taken back to the 'Main Menu'. Note that this will not affect the current page number. If you were working on page 2 and for some reason decided to delete page 1, when you return to the 'Main Menu' you will still be working on page 2.

The PPD therefore offers you all the facilities you need to manage the cartridge memory efficiently. You are given the means to see how much memory remains in each page. You can delete patterns from a page by selecting that page and using Item 3. – **DELETE PATTERN** from the 'Main Menu'. Alternatively you have the means to delete a whole page at a time from the memory.

The screen display is slightly different to that given for mode 1. The grid, which is limited to a width of 24 stitches is located to the left hand side of the screen. Beneath the grid is the usual information that is given in mode 1, that is a box which shows whether the stitch on which the cursor currently rests is 'drawn' or empty, followed by the stitch and row number of the cursor's current position.

To the right of the screen, KH-900 users are given information which is not given to mode 1 users. The top line dis-

plays the pattern number and the second line gives the size of the pattern grid in the normal way, that is number of stitches followed by number of rows.

Note that the pattern numbering system starts afresh with each page. The patterns on every page are numbered in sequence from 901. This keeps matters straightforward when you are using the knitting machine since it can only be loaded with a single page at a time, but remember that in your cartridge you will have up to eight different patterns numbered 901. Keeping a note of the page number of a pattern is therefore all important!

THE HELP MENU

The 'Help Menu' screen appears when the PPD's pink help button is pressed during **pattern creation**, (that is when you have selected item 1 from the 'Main Menu', specified a pattern grid size and now see the grid on the screen) or during **pattern editing** (that is when you have retrieved an existing pattern from memory using item 2 from the 'Main Menu').

You may have noted that when you have pressed the 'HELP' button while using routines from other parts of the 'Main Menu', it has not given you the 'Help Menu' screen but has taken you back one step in the routine with each press of the key. This is useful for you to remember, since it is a way of backtracking out of routines you may have mistak-

only selected.

The 'Help Menu' screen is the same on both PPD 110 and PPD 120. Although the latter has additional capabilities, this is only evident from other menu screens which are reached through this one. This screen is shown as Figure 1 since you may not want to go to the trouble of reaching it on your PPD for the time being.

You should note that all the menu items listed have one thing in common. They are there to assist you in developing your pattern and for nothing else. Before going on to use these tools, let's look at what we have.

Item 1. END CREATION. We have already used this menu item. Selecting it tells the PPD that you have finished working on this pattern, whether permanently or for the time being. If you were in **pattern creation** (your 'Main Menu' selection) the PPD will give the pattern the next number in the pattern numbering series, save the pattern in the cartridge and return you to the 'Main Menu'. If you were in **edit pattern** (again your 'Main Menu' selection) the PPD will save the pattern with any alterations using the existing pattern number and return you to the 'Main Menu'.

Item 2. TRANSFER CURSOR enables you to transfer the cursor to a specified stitch and row number. This is very useful for transferring the cursor over large distances that would take a long time to reach by using the arrow keys which move it one position at a time.

If the pattern is a large one which will not fit on a single screen, the PPD will display that area of the pattern around the new cursor position.

Item 3. SET COLOUR lets you colour your pattern from a selection of fifteen different television screen colours to give you a better idea of what your design will look like.

You can specify both the main yarn and contrast yarn colours, but are limited to two colours per row. You may specify up to eight different colour contrast yarns as you move through the rows of a single pattern. The PPD saves the different contrast yarn colours as 'Memo Information' which will appear on the display of the knitting machine. The contrast colours will be numbered sequentially from '2' in order of use when working from the bottom of the pattern to the top.

Item 4. CHANGE COLOUR

This is a far less powerful tool than 'SET COLOUR'. Whereas 'SET COLOUR' allows you to specify the rows on which you wish to use a particular contrast colour, 'CHANGE COLOUR' alters the colour of every stitch in the whole pattern from one colour to another. It is however a lot quicker to use than 'SET ROW'.

For example if you want to change stitches you have coloured yellow to blue, 'CHANGE COLOUR' will change every yellow stitch in the pattern to a blue one. If you only wanted to make this change on certain rows, you would need to use 'SET COLOUR'.

Item 5. REDUCTION. This reduces the size of the pattern on the television screen and removes the grid lines. You will remember we came across a similar facility when we looked at 'Main Menu' Item 3. DELETE PATTERN.

The normal display screen has a width of 48 stitches and 50 rows (in Mode 4 this is 24 stitches by 40 rows). Reduction displays a pattern width of up to 200 stitches (24 stitches in Mode 4) to a length of the 200 rows, all on one screen. If a pattern is longer than this you may still scroll through the length of the pattern.

Its obvious value is to provide you with a means of seeing how work on larger patterns is developing. Note that you cannot work on the pattern while the display is in reduced size.

Item 6. ERASE PART OF PATTERN. Each time this is used you are presented with the opportunity of 'framing' a single rectangular block of stitches and rows and removing them from your design screen. This block may be as big as you wish, from a single stitch to the whole of the design, but is always rectangular. If you wish to erase an irregular shape from the pattern it may need to be done in several operations.

Item 7. LOAD STORED PATTERN is the 'Help Menu' item which allows you to place on the screen the Stitch World patterns which are built into the PPD's memory, including the character set of letters and numbers. You may also load patterns stored in the pattern cartridge (also for KH-900 users, patterns stored in other pages of the cartridge) and patterns from an external source such as a disc drive, knitting machine or anything else that can talk to the PPD through the interface cable.

When these are loaded it is 29►

The Woolleys

by Doug Baker





Designed by

WHEAT EAR RIB

3

Rosemary Darwes

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

MATERIALS

Celandine Claire. (Yarn Guide No.11.)

TOP

1 x 500 g cone in Ecu (MY).

Crochet hook.

SKIRT

1 x 500 g cone in Ecu (MY).

Length of elastic to fit waist.

GARMENT WEIGHT

Finished top in second size weighs 335 g; skirt weighs 400 g.

The fibre content of this yarn is 43% Cotton, 30% Linen, 27% Silk. For further information about this yarn, please write to the following address:- Celandine Limited, 44 Kirkgate, Otley, West Yorkshire LS21 9HJ.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

TOP

To fit bust 82 [87, 92] cm, 32 [34, 36] in.

Actual size 113 [117, 122] cm, 44½ [46, 48] in.

Length to shoulder 72.5 [73.5, 73.5] cm, 28½ [29, 29] in.

Sleeve seam 43.5 cm, 17 in.

SKIRT

To fit hips 87 [92, 97] cm, 34 [36, 38] in.

Actual size 90 [94, 99] cm, 35½ [37, 39] in.

Knitted length 88 cm, 35 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

27.5 stitches and 41 rows to 10 cm, 4 in measured over tuck lace pattern (tension dial setting approximately 9).

27 stitches and 39 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 9).

36 stitches and 48 rows to 10 cm, 4 in measured over rib pattern on MT-4/MT-4 (tension dial setting approximately 5/5).

For perfect results, please check your tension carefully.

KNITTING NOTES

Please see page 28.

TOP

BACK

With carriage at right and using MT-4/MT-4 and MY, cast on 142 [148, 154] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. K 2 rows. Transfer sts for st st. Insert card and lock on first row. Transfer sts as shown on Diagram 1. Using MT, K 2 rows. Set RC at 000. Release card and cont in tuck st patt *. Shape sides by inc 1 st at each end on every 22nd row until there are 158 [164, 170] sts. K 16 [20, 20] rows. RC shows 192 [196, 196].

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows and 2 sts at beg of foll 2 rows. Dec 1 st at each end on every alt row until 138 [144, 150] sts rem **. K 90 rows. RC shows 294 [298, 298].

SHAPE NECK & SHOULDERS

Note patt row on card. Using a length of MY, cast off centre 38 sts. Using nylon cord, K sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on every alt row and **at the same time**, cast off 13 sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 8 [11, 14] sts. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck stitch patt. Finish to correspond with first side, reversing shaping.

FRONT

Work as for Back to **. K 56 rows.

SHAPE SHOULDER

Cast off 13 sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 8 [11, 14] sts. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck stitch patt. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using MT-4/MT-4 and MY, cast on 78 sts at centre of machine in 1x1 rib. Work as for Back from * to *. Shape sides by inc 1 st at each end on every 4th row until there are 90 sts, then on every foll 5th row until there are 146 sts. K 12 rows. RC shows 176. Place marker at each end.

SHAPE TOP

Dec 1 st at each end on next and every foll alt row until 126 sts rem. K 1 row. Cast off.

PRESSING

With wrong side facing, block-knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder seams. Set in sleeves, easing in to fit. Join side seams, leaving 15 cm, 6 in open for vents. Join sleeve seams. Work 4 rows dc around neck edge and 1 row dc around vents.

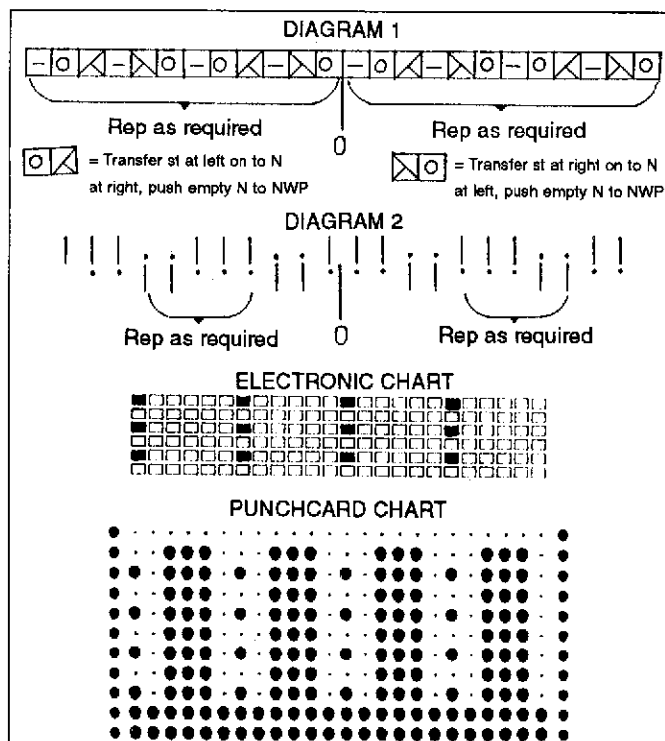
SHAPE NECK

Note patt row on card. Using a length of MY, cast off centre 20 sts. Using nylon cord, K sts at left by hand taking Ns down to NWP. Cont on rem

sts for first side. K 3 rows. Cast off 5 sts at beg of next row, K 1 row. Dec 1 st at beg on next and every foll alt row until 47 [50, 53] sts rem. K 16 rows.

KNITTING NOTES

- We used knit side of knitting as right side of top and ribber side of rib as right side of skirt.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- Count Ns in NWP as sts throughout.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (right light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
- On Brother electronic machines, place pattern over centre 0.



SKIRT

BACK & FRONT ALIKE

With carriage at right, push 164 [172, 180] Ns on each bed at centre of machine for full needle rib/double rib. Using MT-6/MT-6 and MY, cast on. K 5 tubular rows. Carriage is at right. Set machine for full needle rib/double rib knitting. Set half pitch lever to P. Transfer sts as shown on Diagram 2. Set RC at 000. Using MT-4/MT-4, K 312 rows. Shape sides by dec 1 st at each end on next and every foll 5th row until 132 [140, 148] sts rem, then on every foll 6th row until 128 [136, 144] sts rem. K 4 rows. RC shows 404. Cast off.

WAISTBAND (Knit 2)

Push 92 [98, 104] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MY,

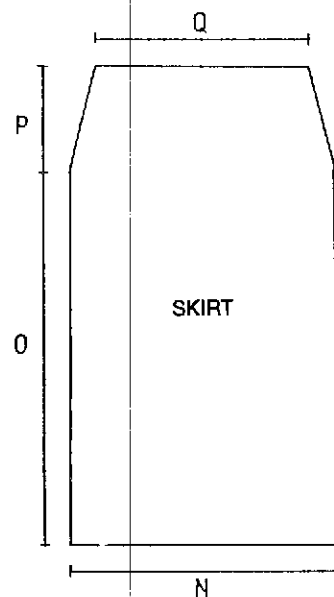
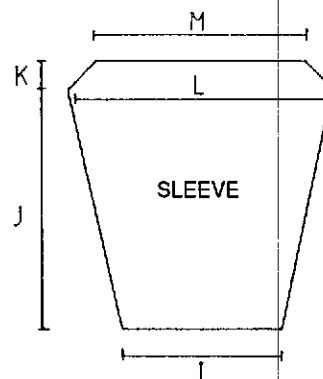
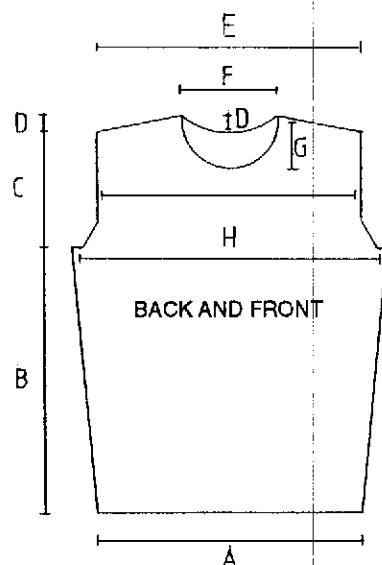
cast on by hand. Set RC at 000. K 30 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join side and waistband seams, leaving a small opening in waistband. Join cast-on edge of waistband to waist edge of skirt. Fold in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Insert elastic, join ends securely then close opening.



- A = 51.5 [53.5, 56] cm
- B = 47.5 [48.5, 48.5] cm
- C = 25 cm
- D = 1.5 cm
- E = 50 [52, 54.5] cm
- F = 16 cm
- G = 10 cm
- H = 57 [59.5, 61.5] cm
- I = 28 cm
- J = 43.5 cm
- K = 5 cm
- L = 53 cm
- M = 45.5 cm
- N = 45.5 [47.5, 50] cm
- O = 68 cm
- P = 20 cm
- Q = 35.5 [37.5, 40] cm

not directly on to the pattern grid. You will find that they are first displayed in yellow on a blue grid. Think of this as a rubber stamp and your main grid as a sheet of paper. You may stamp the paper wherever and as many times as you want. If the stamp overlaps the edges of the paper, then it makes no impression outside the area of the paper.

There are differences in the sub-menus of this item between the PPD 120 and the PPD 110. The latter has a specific routine for loading from disc and does not cater for the KH-900 knitting machine. The PPD 120 offers an additional menu choice for selecting a pattern from another page when operating in Mode 4.

Item 8. VARIATIONS. This is the clever bit of the PPD which will make variations to a pattern automatically. You can reverse it, turn it upside down, double its length, double its width, substitute a part, repeat the pattern vertically or horizontally or both (referred to as spreading) or reverse the colours (negative). The PPD 120 offers, in addition to these facilities, the ability to rotate a pattern 90 degrees anti-clockwise.

It is important to note that these variations operate on the pattern that you are about to apply to the main grid. These are loaded by way of the previous item, that is item 7 of the 'Help Menu'. You have the opportunity to place the pattern and preview its effect on the main grid.

This preview displays the revised pattern in white on a blue grid. You are given the opportunity to accept or reject this alteration. Accept it and the blue grid reverts to green. Your main pattern has been 'rubber stamped'. Reject the alteration and the screen reverts to the green main grid as it was originally.

This may seem a strange at way of working at first but it keeps your design safe while you decide how you are going to alter it. You only ever work

on the next stage of alteration.

Item 9. TRANSFER PATTERN. This enables you to 'frame' a rectangular area of the main pattern grid and move the contents of the frame to another part of the main grid and place it there. Note that it moves the contents of the frame. It does not copy it.

Once the frame is placed, the stitch pattern, but not the background, is written over the top of any pattern beneath it. It therefore does not obliterate what was there originally but adds to it.

Item 10. CHANGE PATTERN AREA. This item enables you to change the size of the main pattern grid without damaging the pattern already on it. You can either increase or decrease the size of the grid.

This facility is really one of the most important on the PPD in allowing us to work creatively. Often when designing a pattern we have only a rough idea of what it should look like and how big it will be. Using the PPD we do not have to know these answers. We can make a start on a grid of a size that suits us. If it's too small, we can make it bigger. We can move the pattern around the grid using the previous menu item and if, when it is finished, the grid is too large we can reduce it to fit the pattern precisely. This leaves us free to use our imagination and experiment.

CONCLUSION

I hope that in this article I've given you a taste of the flexibility that a PPD gives you in designing patterns. You can experiment to your heart's content. If something doesn't work, simply delete it. You've wasted nothing in terms of material apart from a tiny quantity of electricity.

Next month we shall make a start on some practical work which makes use of these tools and go into a little more detail about how to use them.



John Blakeman

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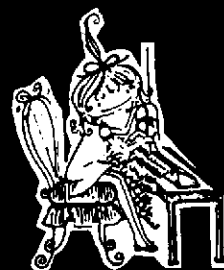
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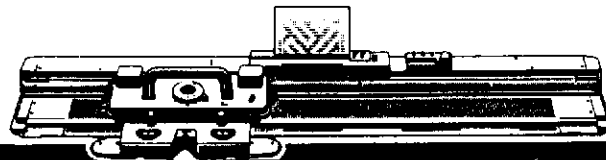
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MASTERCLASS

IT'S JUNE IN JANUARY!

Once upon a time, when the world was young, there was a song 'It's June in January because I'm in love' – and June has always been the month of weddings, moonlight, roses and romance, sunshine and flowers. What a lovely thought this is – particularly as magazine articles have to be written so far in advance.

This writing was begun at lunchtime on a sunny, crisp, late January day. As soon as I began, the clouds gathered and the day darkened. Snow of blizzard strength came tumbling down so that the valley disappeared until teatime, when it all became slush-making rain. However, the snow did look very beautiful and it didn't dampen my enthusiasm for summer knitting. In fact, it was a wonderful

example of 'any colour as long as it's white'!

Apart from the whims of fashion, white is a wonderful colour for summer and, in these days of machine-washable yarn, no longer a problem for everyday wear. (Bramwell's Hobby and Forsell's 2-ply Cotton stay especially pristine and snowy.) Pleated skirts, whether ribbed or shadow-pleated, are marvellous in white and extremely easy to wash. Loose white sweaters – in lace, if it takes your fancy – are great to wear with skirts and shorts and a simple, carefully knitted suit could be worn for the most formal occasion with a pretty hat.

Mary Dowse



Are you are still thinking about a last-minute wedding dress? (This is not such a daunting task – particularly if you have a real friend to make the petticoats and help with embroidery.) Although white is still popular, shades of natural cream and oyster seem to be everywhere. This is a happy theme for those of us who don't look their best in icy white – though usually nearly everyone looks good in very white white.

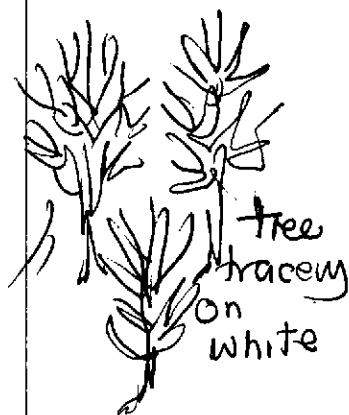
Take a tip from the snow for summer. A tracery of black, leafless trees on white makes a lovely design for a dress or sweater and, with an increasing preoccupation with fashions based on the 'new look', will surely become as popular as they were with the early Christian Dior, Givenchy and Jacques Fath.

Back to January again! Early in the morning today, there was a most wonderful sunrise (though a typical shepherd's warning!). Blue-grey road, brown-grey wall, a band of black tracery of leafless trees over a wide streak of flaming, glowing coral with a blue-grey sky above – a wonderful summer colour scheme. Perhaps it was even more suitable a little later in the day as the sun rose and everything turned fashionably and passionately pink.

June is truly a marvellous month for summer knitting and wildly rewarding if you have been given the ability and opportunity to knit a really lavish wedding dress – though a truly lavish one would possi-



Waistcoats and bras.



Tree lace on white

bly be a case of 'this is one I made earlier'! However, there is a wealth of simpler joys to be had. It's early enough in the summer to make it worthwhile to knit a complete wardrobe – anything from a simple sweater to a fashionable and wonderful dress either for a wedding guest or for a very grand occasion such as Glyndebourne.

Although most of the dresses currently in fashion are still very simple, there are small signs of change. Lacroix's gypsy dresses, flounced and jewelled with abandon would lend themselves beautifully to knitting, since flounces are very easy and, in these days of throwaway and casual fashion, it really is fun to knit something a bit more romantic and frilly.

Waistcoats and bolero-type jackets – often sleeveless, too – go on and on. They are generally worn over less and less – often a simple, bra top or a sculptural draped top just covering the essentials! This is great for the young, slender and dashing. A simple, bra top is easy – you can always dye one if it's not the right colour, but the draped and sculptured one does need skill to make. I have a feeling that a conventional fabric bra would work

better than a knitted one, though you can always cover one with knitting.

For the more conventional (and fatter!) among us, a simple vest top or a boob tube – long enough to cover the waist – would cover a bit more and be just that bit more becoming.

At this time of the year, I comb the shows and shops and predictions to see what is most likely to succeed among the many fashions offered to us. I have seen a great many loose sweaters and jackets, some in cotton, lots in other yarns with pearl decoration – from seed pearls knitted-in to big, quarter-inch ones sewn on to either white or cream yarn. If you have never used beading on knitting, it can be a bit tedious to do, but it's gorgeous when it's finished and well worth mastering as a technique.

Beaded edgings for a fine yarn are particularly lovely and not difficult if you knit with waste yarn first and then work a closed-edge cast-on with your beads. I don't know whether I'll have time to knit a flounced dress with bead edging, but wouldn't it be glorious – or a beaded fringe as decoration is easier still. Do try it!

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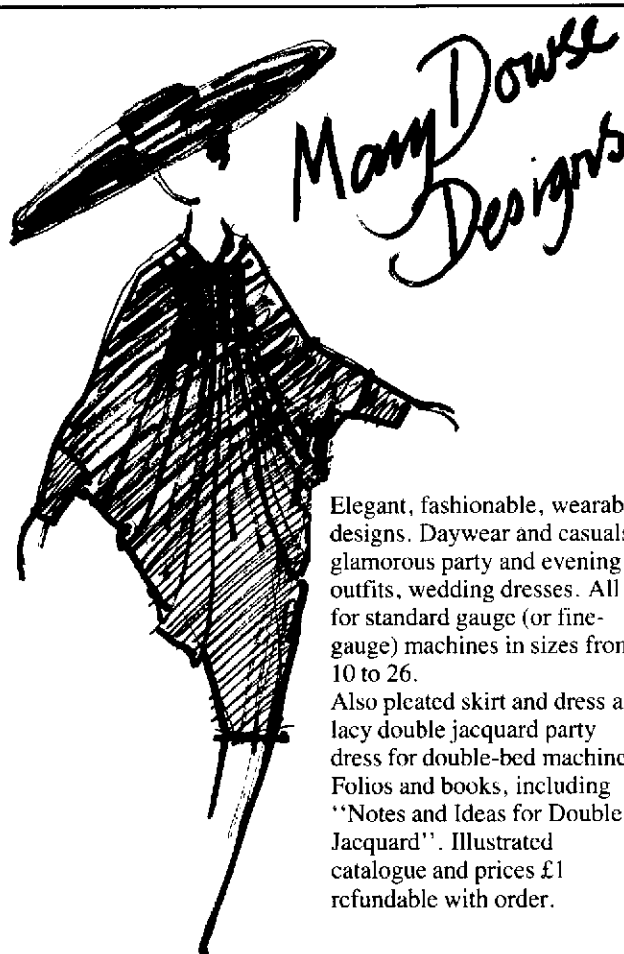
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FINISHING TOUCHES – Part 3 Neat Neckbands

A neat neckband is essential to achieve a professional finish to any garment – but there are many different ways of knitting them. In the third part of this series, Diane explores easy-to-knit bands and some simple variations.

Diane Bennett

Before starting to knit a garment, always consider what type of neckband is suitable, since this may affect the way in which the garment is knitted – for example, whether the neckline stitches should be removed from the machine with waste yarn or cast off.

The method of knitting the band should be selected according to:-

1. The type and thickness of

the yarn which is to be used for the garment. For example, double thickness bands may not be suitable for very thick yarns.

2. The neck style. When knitting a garment vertically, round necklines are usually shaped by holding position while V-necks are shaped by casting off. Turn the garment sideways, however and holding is used for V necks, casting off for round necks.

3. Cut and sew. If the neckline is shaped in this way, it should have a band which encloses the cut edge.

For most round necks and some V necks, a band knitted twice the required depth, folded and neatly slipstitched on the wrong side is better than a single depth band. Any casting off should be very loose and ALWAYS avoid cast-off edges which show.

It may be necessary to check the tension required for some garments. However, for both ribbed and stocking stitch neckbands, a tension about two full sizes tighter than main tension should give a firm band.

A SIMPLE ROUND NECKBAND

This band is knitted on to the open stitches of a round neckline shaped using holding position. The front and back are knitted separately, giving two seams in the band which match the shoulder seams. For a raglan garment, hang the stitches from the top of the sleeves on to either side of the front at Step 1.

1. Shape the neckline stitches using holding position. When knitting a front, pick up any stitches from the straight section on each side of the neckline. Knit one row in stocking stitch.

2. Push the ribber into place and transfer to the type of rib to be used – check the welt to ensure that this rib matches the band!

3. Pull the garment piece forward and place it between your knees, so that it is pulled down behind the ribber. Take the ribber comb, without the wire, behind the knitting and push up between the beds. Thread the wire. Run a finger along the lines of working needles to check that none have been caught while threading the wire. *(It is much easier to feel a needle out of line than to see it!)*

4. Hang the weights and set the tension on both main bed and ribber.

5. Knit double the number of rows for the required depth of band, checking while knitting that the stitches are weighted correctly. After half the number of rows, knit one marker row by increasing the tension three numbers on both beds.

6. For garments with the PLAIN side as the right side, transfer all stitches to the ribber. For garments with the PURL side as the right side, transfer all stitches to the main bed.

7. Knit four stocking stitch rows, three at main tension, one at main tension plus one to give larger stitches for the backstitching. If knitting on the ribber, check that the RIBBER tension is set correctly and use the straight edge needle pusher to push all needles to holding position before knitting each row. *(The ribber does not always knit every stitch when no main bed needles are in work; pushing the needles up helps to avoid tucking loops.)*

8. Using only sewing thread of a contrast colour, knit one row slowly and carefully at main tension.

9. Knit about 15 rows of waste yarn at a slightly tighter tension, then remove from the machine.

10. After knitting both parts of the neckband, join both shoulders, if finishing by hand, or one shoulder if finishing with

FIGURE 1



the linker. Fold the neckband along the marker row and backstitch neatly through the open stitches. If joining by hand, pin the stocking stitch rows. The loose marker row should allow the band to fold evenly. (The row knitted with sewing thread means that the waste yarn does not need to be removed and the thread forms 'V's which point to the stitches which should be sewn.)

The band is very quick to knit, because the stitches are not removed from the machine before the band is added. However, check very carefully that the stitches have been transferred correctly and that the yarn and thread are in the correct place before knitting. Unlike a band knitted on to stitches removed from the machine, there is no waste yarn round the neckline, so a mistake can mean disaster!

The round neckband shown in Fig.1 is knitted in rib as described, but it could also be knitted in stocking stitch. This makes it possible to use picot or scallop edges to match the welts described in the first article in this series.

A NEAT V NECKBAND

Ribber owners may choose to knit this band in rib – but if the 'V' is to be shaped while knitting, this is simpler when knitting stocking stitch. If rib is used, there may also be a problem because of the vertical 'pull' on the band, which may then not lie flat.

This band is usually knitted in two sections – one side of the 'V' alone and one side of the 'V' together with the back neck, which should have open stitches.

1. Join one shoulder seam. Assess the number of stitches required for one side of the 'V' by holding this up to the machine, hanging the two ends and the centre and adjusting as necessary. (Use the side of the 'V' knitted FIRST to assess the number required. This is usually slightly shorter, because it is knitted with half the neck in holding position.)

2. Before knitting the band,

decide whether the 'V' is to be knitted with no shaping and then lapped or mitred, or knitted with shaping. (Only single depth ribbed bands should be used if the band is to be mitred. Doubled stocking stitch bands are very thick and difficult to mitre neatly.)

3. Cast on the number of stitches assessed using waste yarn and then knit about 12 rows. (When casting on for the second side of the band, add the number of stitches for the back neck.)

4. Knit the number of rows required for the band at main tension minus two. For a shaped band, decrease at one end, one stitch fully fashioned using a treble transfer (three prong) tool every alternate row for the first half, then push forward one needle to increase every alternate row for the second half. (When shaping the second half of the band, make sure that the shapings are at the opposite end of the band.)

5. Pick up the first row knitted in main yarn on to the same needles, knit one row at main tension.

6. Pick up the neck edge of the garment on to the same needles. First pick up both ends, then pick up the central section evenly, preferably using five prongs of a 7x1 tool.

7. Knit one row at main tension and cast off loosely.

8. To complete the band, join the second shoulder and the centre of the 'V', matching the shapings. If the band is to be lapped, stitch the top band first, then catch the other band behind it. For a mitred band, fold the triangular sections of band back and seam neatly.

Fig.2 shows a 'V' neckband, shaped and knitted in stocking stitch. These stocking stitch bands can also be knitted with a scallop or picot edge to match welts.

When knitting a 'V' neckband for all except very large sizes, the complete band can be knitted in one piece, allowing the shaping to be matched correctly at the two ends of the band. When picking up the garment edge, pick up one

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LATCH ON

KNITTING MACHINE FRIENDS

Last month I was talking about the right yarns – and so on – for the knitting machine and used a modern phrase for them – ‘user friendly’. This led me to think of all the friends and friendly acts that accrue from having a knitting machine.

Joan Lafferty

First of all, of course, comes the machine itself. Is this a friend? In the right hands, it is and most certainly so to a fanatic like me! Like all other friends, you have to get to know it, to be aware of its likes and dislikes and overlook them all. Mind you, it can be a bit of an autocrat. It will tell you when it is not properly looked after and produce things like loops at the edges if it's wrongly threaded, dropped stitches if there's a broken needle, turn out tuck stitch when none is required if there's a damaged latch – the list is endless!

I am reminded of my uncle when I think of an assemblage of pieces of metal having a mind of its own. He was left to cope with making the tea on his own – which was a rare thing in the 1930's! My mother arrived to find uncle in the shed at the bottom of the garden and the kitchen filled with steam. ‘You should get a whistling kettle’ she informed him. ‘I will not’, he replied ‘be ordered around by an inanimate object!’

He had obviously not met a knitting machine – which gives subtle hints, or a computer – which can be downright rude! ‘Bad command’ it says snappishly; ‘file cannot be found’ it says, knowing that it is dealing with an idiot. Sometimes it is just plain threatening. ‘Do this (whatever it is) and you will lose all this file’ – or something like that! Surely, that's a threat in anybody's language!

So far, computerised knitting machines have not got around to actually reprimanding us for mistakes, although they do give an angry buzz if we enter a wrong number. I hate to say it, but when these things get uppity, it is often our own fault – unlike the poor old whistling kettle, which was only trying to help!

What else is friendly in the knitting machine world? Well, people of course. Not many will object to being asked how a garment was made, nor even mind one turning up the hem and looking at the inside! I sometimes say to my husband, ‘a friend rang me ...’ when it is an ex-student. ‘Not a friend’ he says ‘an acquaintance.’ All right then, a friendly acquaintance.

I have had occasion to be grateful to many of these ‘friendly acquaintances’, since I am no longer allowed to drive because of my bad eyesight. They cheerfully drive me to meetings when I am due to give a talk – and I feel they are true friends, in spite of what my husband says!

Earlier on, I said a knitting machine could be a friend ‘in the right hands’. Whose are the right hands? Don't you agree that these belong to someone who has taken the time and trouble to learn how to use the machine properly? If the machine is in the right hands, it can be used to make lovely garments for family and friends and even, occasionally, for making some money.

I do not know of anyone who has actually become a millionaire with a knitting machine. One or two have, however, run successful businesses, although some of these have dropped out of sight since the recession.

A number of years ago, there was a spate of articles telling us how to make money from the machine and I don't intend to join that band – it's too full of ‘ifs and buts’. I can only tell you of my own experiences in this field.

I do agree with the statement ‘your work must be up to first class standard’ – I should have thought this was obvious! However, I have come to disagree with the idea that you should specialise in one type of garment. Well, up to a point this can be correct. You might like, for example, to specialise in mohair garments, or big chunky jackets – but I guess these would become boring after a time. Possibly this is why a few of my ex-students have flourished for a time, then sold the whole lot and taken up golf or Scrabble or something!

I have tried many avenues of my own – party plan, shops, craft fairs – you name it, I've tried it! So, in modern parlance I've been there, done that, but I haven't got the T-shirt!

Craft fairs can be fun, but again you need a bit of preparation. It is usual to join a ‘circuit’, which goes from place to place. You will find yourself provided with a table and a chair and nothing else. You have to provide table cover, staging and – of course – the garments to sell.

You would be wise to take your own lunch and flask of coffee because these might, or might not, be provided and might, or might not, be very expensive – according to the venue.

Good organisers will have only one or two examples of the same type of merchandise; others will let tables to anyone who comes along and you might find yourself competing with six or seven other knitwear stalls.

I remember hearing of one such venue, where a certain lady – who had been at craft

fairs for years – used to go round when other folk had set up their stalls, noting the prices and then undercutting everyone else. However, I'm sure she was an exception because, as I have said, most knitters are very good-natured.

I have finally found my niche by taking a regular weekly stall at an indoor market. It has taken me nearly five years to get established. Again, I shall never make my fortune, but I don't know that I want to. There are rewards other than money.

Let's start with the other stall holders. We all get along very well for the most part and several of these good ladies have acted as my chauffeur from time to time. We have a camaraderie amongst ourselves, so that if one wants to pop out to do a little shopping, someone else will keep an eye on things. Then there are the customers. After a while, regulars come along for a chat. I have heard tales of pregnancies, operations, family upsets – you name it, I've heard it!

I suppose I have been doing a little ‘specialising’ in garments, in spite of what I said earlier. I make a lot of children's garments – on the principle that children grow out of things, which adults don't tend to do! I also make a lot of baby cardigans, after a customer told me you couldn't buy these in town. Grannies are attracted to them and many a lady has said to me, ‘I should love to buy one of these, but my grandchildren are all grown up’. More sadly, I also hear ‘I would love to buy that garment (with teddies or frogs or something) but my daughter-in-law wouldn't put it on the children.’ Some grannies have told me they keep these pretty things at home and dress the child in them when they are ‘in charge’ for the day!

I'm very interested in the history of knitting. I have, of course, read a number of books on the subject, including those written by Kathleen Kinder. She's made a study of the subject, so I know that hand knitting flourished in Yorkshire, Scotland and the Isles of Arran – even after William Lee invented a sock machine, which put some

hand knitters out of work. I also remember from history lessons at school that 'the wealth of the south was founded on wool' and this poses a question for me. Did the ladies never sneak a handful of the wool and do a little knitting?

I know that there was some spinning and weaving in the southern counties, because I have given talks to Spinners and Weavers Guilds in Sussex. It seemed a pity to me that some of these folk, although well versed in the history of their craft, knew nothing about knitting in the cottages. Does that mean that all the wool that they spun was used for weaving? I rather think not.

I got talking, on this subject, to an elderly lady who visited my market stall. She told me that she came from a farming family who raised sheep, but didn't remember any of her family actually knitting. She turned out to be another of these 'friendly acquaintances',

because she lent me a book, written by Michael Harvey – another expert on the history of knitting.

His book was really an account of how a Mr. Paton and a Mr. Baldwin came together to found the famous firm we know so well today. I have to say that there was not a lot in the book that I had not heard before, except more details of knitting in other countries. However, I was disappointed to find nothing about the south of England.

So, may I make a plea to readers. Does anyone remember hearing tales of someone in the family doing knitting, possibly for profit, in the 1800's? After all, there are lots of famous breeds of sheep farmed in the south – Romney Marsh and Southdown to name but a couple. So, if you know anything about knitting in the south of England, do write – I would love to extend my knowledge. You would certainly then prove to be another friendly acquaintance!



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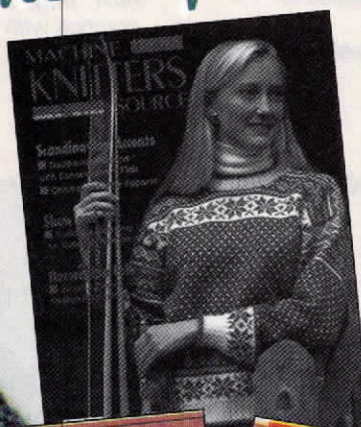
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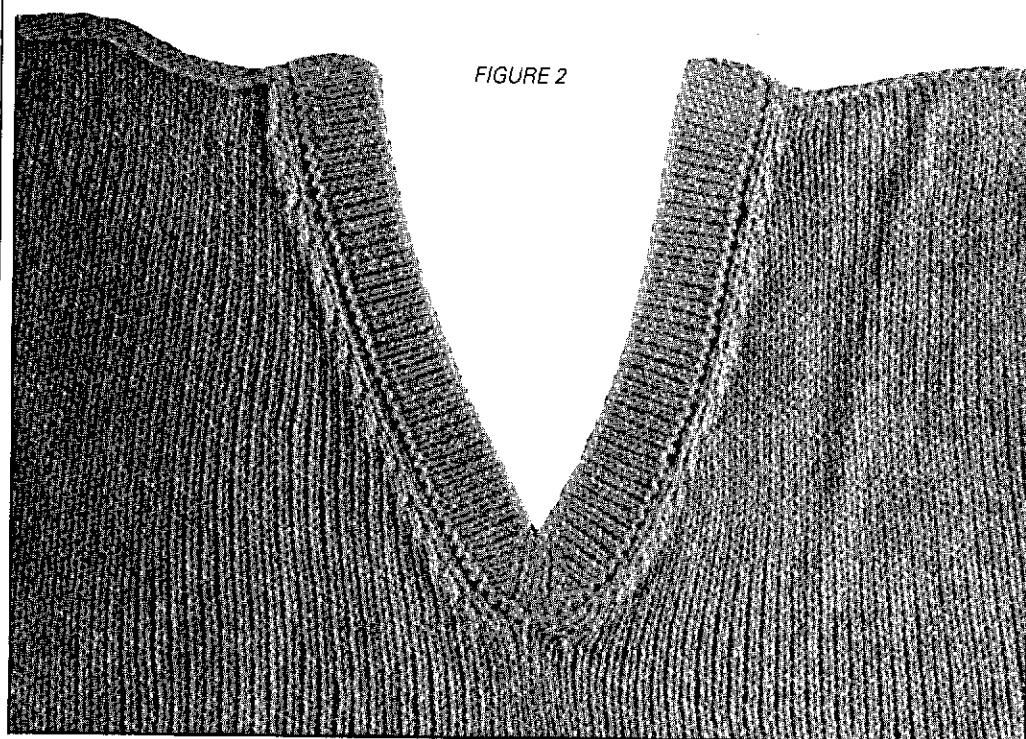


FIGURE 2

side of the 'V' and half the back neck stitches, bringing those needles forward to holding position. Press both part buttons and knit a row on those needles only. Cast off the stitches. Pick up the other half of the neckline, knit one row and cast off in the usual way.

BANDS FOR CUT AND SEW

A simple band can be knitted to enclose the cut edge of a neckline shaped using cut and sew. Although there are many different methods, it is only necessary to knit a double depth band with open stitches at one end and use this to completely enclose the cut edge.

FOR A ROUND NECK

1. Join one shoulder and pick up the neckline at intervals, adjusting as necessary to assess the number of needles required to knit the band. Remove the garment from the machine.

2. Using rib to match to the garment welt, cast on and knit half the number of rows for the band. Knit a marker row by increasing the tension three whole numbers on both beds. Knit the second half of the band in rib.

3. Transfer all stitches to the

main bed and knit three rows using main tension, then one row at main tension plus one. Knit one row with sewing thread only, knitting carefully to avoid dropping stitches. Tighten tension and knit about twenty rows with waste yarn. Remove from the machine.

4. Join the other shoulder, pin the open stitches of the band to the outside of the garment and backstitch neatly. Fold the band and pin to the inside. Slip stitch the cast-on edge to the bottom of the band with small stitches. (*Avoid stitching tight-*

ly because this will result in a tight neckband.)

If a band knitted in stocking stitch is preferred, cast on with e-wrap and knit double the required number of rows, finishing with waste yarn.

FOR A V NECK

1. Join one shoulder and assess the number of needles required for the band, as for the round neckband.

2. E-wrap cast on and knit at

main tension minus two. Knit half the number or rows for the band, a marker row three tensions looser, then the second half of the band. Knit three rows at main tension, one row at main tension plus one, one row using sewing thread and twenty rows in waste yarn.

3. Join the second shoulder. Pin and backstitch the open stitches neatly, stitching the open stitches at the bottom of the V carefully. Fold the e-wrap edge and slip stitch on the inside. Join or mitre the band at the centre.

This band can also be knitted as a double rib band, unless the garment is knitted with a thick yarn, which would be too bulky.

Fig.3 shows the cut-and-sew band for a round neck. Remember that this is the quick and easy way to shape a neckline, ideal for garments knitted in rib or with the garter carriage. The neckband can be just as neat as when shaping a neckline using holding position – compare Fig.1 and Fig.3.

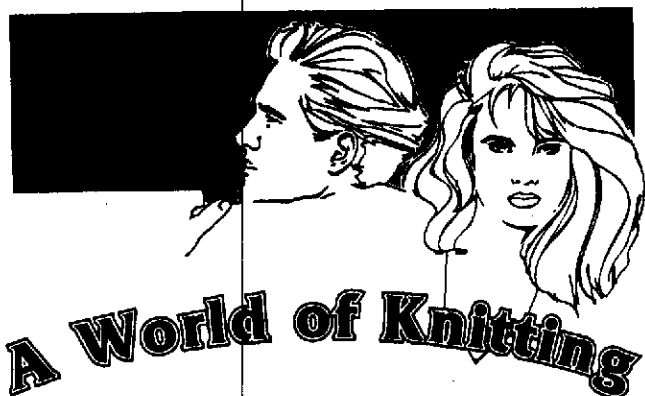
There are many different ways of knitting neckbands, so it is worth spending a little time learning several methods to build up a repertoire of bands. Look for attractive bands at club meetings and find out how they are knitted, then practice with the next suitable garment that you knit.



FIGURE 3

A WORLD OF KNITTING

If you are going to holiday in the west country this summer, you might like to include a visit to the Cornwall Knitting Centre as part of your plans



On Thursdays 15th June, 6th July, 20th July, 3rd and 17th August, one-day workshops on machine knitting topics will be held. Close to the Cornwall Knitting Centre are many places of interest so knitters can have fun whilst other members of the family can swim or visit the sports centre, take in a round of golf or go sightseeing.

MACHINE KNITTING WORKSHOPS

Each workshop will cover a wide range of topics so that there will be items of interest for both beginners and experienced knitters and more than a dozen different machines will be available for hands-on practice of the various techniques.

15th June - Basics of machine knitting; single bed techniques; use of pattern systems and types of stitch; charting devices; getting the garment to the correct size and shape.

6th July - Neck shaping, neckbands and collars;

front bands and pockets; hems, edging and braids; cut and sew and cut and knit methods; sewing up, linkers and sewing machines.

20th July - Designing your own knitwear; choice of yarns and colours; making suits and skirts, steaming and pressing; punching cards; using the PPD disc drive and electronics.

3rd August - Double bed fabrics, jacquard and other multi-coloured ribs; English rib, cables, shadow lace, drive lace and pile knitting; hand-tooled edging, collars, double bed bands and braids.

17th August - Decorative and lacy fabrics; painted designs; motifs, appliqué, beads, glitter and Swiss darning; fashion lace, fine lace, woven lace and thread lace; intarsia techniques, basket weave and garter stitches.

Workshops will be held at the centre from

10.00am to 4.30pm. The course registration fee is a nominal £5 per day and includes light refreshments. If you've sufficient space left after packing your holiday things, you can take along any misbehaving machine or accessory for service or repair or have minor faults corrected. Major overhauls could be completed whilst you enjoy your summer fun!

Whatever the weather, you are always welcome to visit the centre for a

free cup of tea or coffee; browse through the huge range of yarns, books, accessories and parts or ask for help and advice on any aspect of machine knitting.

Whether you live locally or will visit the area, there's lots to interest you at the Cornwall Knitting Centre. Their address is 25 Prideaux Close, Tamar View Industrial Estate, Saltash, Cornwall PL12 6LD and you can telephone them on 01752-840810 for more details.

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CORAL FRINGE

4

Judy Dodson

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

King Cole Carolina 4-ply Cotton.
(Yarn Guide No.11.)
1 x 500 g cone in Old Rose (MY).

GARMENT WEIGHT

Finished garment in second size weighs 260 g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:- King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.

Actual size 89 [99, 110] cm, 35 [39, 43½] in.

Length to shoulder without points 62.5 cm, 25 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 44 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of knitting as right side of garment.

BACK

Push 137 [153, 171] Ns at centre of machine to WP with extra needle at right. Using MT and WY, cast on and K a few rows ending with carriage at right *. Set RC at 000. Using MY, shape sides by inc 1 st at each end on every 20th row until there are 145 [161, 179] sts. K 76 rows. RC shows 156.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows, 6 sts at beg of next 2 rows, 4 sts at beg of next 2 rows, 3 sts at beg of next 2 rows and 2 sts at beg of next 4 rows. K 1 row. Dec 1 st at each end on next and foll alt row. 91 [107, 125] sts. K 104 rows. RC shows 276.

SHAPE SHOULDERS

Cast off 5 [7, 9] sts at beg of next 8 rows. 51 [51, 53] sts. Using WY, K a few rows and release from machine, leaving empty Ns in WP.

NECKBAND

With carriage at left and K side facing, replace sts on to Ns. Unravel WY. ** Set RC at 000. Using MT-1 and MY, K 3 rows. Using MT+3, K 1 row. Using MT-1, K 4 rows. Pick up loops from first row worked in MY and place on to corresponding Ns. Push Ns to UWP. Using MT+3, K 1 row. Cast off with a latch tool **.

FRONT

Work as for Back to *. Set RC at 000. Using MY, shape sides by inc 1 st at each end on every 20th row until there are 143 [159, 177] sts. K 18 rows. RC shows 78. Cont in eyelet patt, working from

Chart 1 at centre of machine. K 1 row. Inc 1 st at each end on next row. 145 [161, 179] sts. K 32 rows. Cont in st st and K 8 rows. Cont in eyelet patt, working from Chart 1 at centre of machine. K 34 rows. Cont in st st, K 2 rows. RC shows 156.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows, 6 sts at beg of next 2 rows, 4 sts at beg of next 2 rows, 3 sts at beg of next 2 rows and 2 sts at beg of next 4 rows. RC shows 168.

SHAPE NECK

Transfer centre st on to adjacent N. Using nylon cord, K 47 [55, 64] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at armhole edge on next and foll alt row. 45 [53, 62] sts. Dec 1 st at neck edge on next and every foll 4th row until 20 [28, 36] sts rem. K 7 [7, 3] rows.

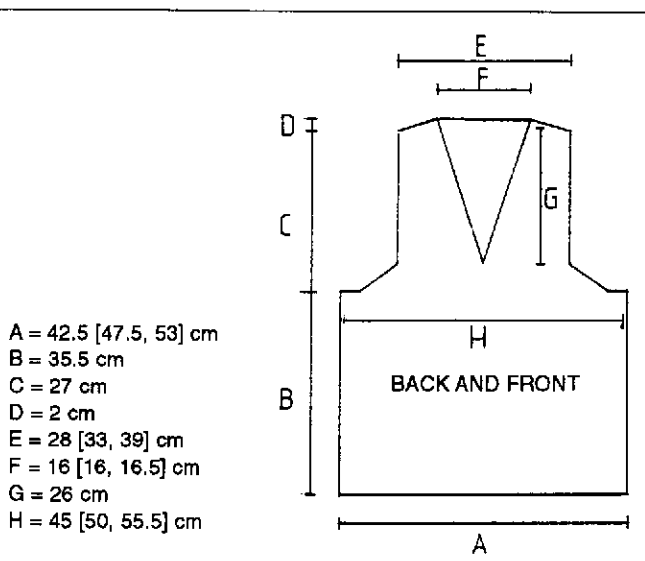
SHAPE SHOULDER

Cast off 5 [7, 9] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 5 [7, 9] sts. With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Finish to correspond with first side, reversing shaping.

LOWER EDGING

Work Back and Front alike.

* Push 17 Ns at centre of machine to WP with extra N at right. With P side of lower edge facing and starting at the right, pick up 17 loops from first row and place on to Ns. ** Set RC at 000. Using MT and MY, K 1 row. Using a double transfer tool, dec 1 st



Club changes, new clubs, club - this is the page to advertise and this month we also have Wendy Damon on her Electric

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beginning with the debut of the new collection. The new collection is a mix of the old and the new, with a focus on the new. The new collection is a mix of the old and the new, with a focus on the new.

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C CLUB LINE

Club changes, new clubs, club programmes – this is the page to advertise your news and this month we also have a report from Wendy Damon on her 'Electronic Day'.

MAIDENHEAD

Beginning with our 'home' club, here is the programme for the Maidenhead MKC's next few meetings which will be held at our offices on the last Wednesday of each month at 7.15 pm.

MAY Fitting and using the Knit Leader and Knit Radar.

JUNE Using the Brother PPD.

JULY Using 'different' yarns. (Bring any yarns you have found difficult to use.)

AUGUST Invitation to other clubs to join us for the evening.

At each meeting the programme also allows time for a session of problem solving.

SWANLEY, KENT

The Yarn Break MKC is the result of a co-operative of knitters whose meetings have a happy 'family' atmosphere but who have had a struggle, with a small hardcore membership, to afford the hire of a hall and the good secondhand Brother punchcard machine that has just been bought for the club.

This year they have taken the plunge and booked some speakers for their meetings. At the end of May, Peggy La Riviere will be talking about her blocking cloths and in September, the subject for Terry Armitstead and Jane Huntingford will be Specially Designed Motifs. Visitors are assured of a warm welcome at these talks, for which, of course, there will be a charge, or at any of the club meetings.

The meetings are held at Hextable and Swanley Memorial Hall, Swanley Lane, Five Wents, Swanley, on the last Tuesday of the month, at 7.30 pm. Members enjoy the bene-

fit of a 5% Club discount at Weaverknits, Sutton-at-Hone and anyone wanting more information can call June Hudson on 01322 551022 or Sue Clements on 01959 522813.

ABINGDON

The venue for the Abingdon MKC's meetings in Oxfordshire, is the Christian Centre, Lindsay Drive, Abingdon. They are held on the second and fourth Monday of the month at 7.30 pm. The great advantage of the two meetings per month is that those held on the second Mondays are informal get-togethers without a speaker, allowing members to get to know each other and ask advice, whereas the main meetings have the attraction of professional speakers.

The next informal meetings are on 12th June and 10th July and for the main meetings there will be a Ribber Demonstration on 22nd May, a slide lecture on his work by John Allen on 26th June and on 24th July, Richard Carey talks on a patterning system for both knitters and sewers.

The Club would make visitors and new members most welcome so, if you would like further information, call the Chairwoman, Margery Evans, on 01235 525741.

ROMSEY

Maureen Lord of Romsey MKC wrote to tell us of her new postcode so, whilst noting it, we would just remind you that this club meets on the third Tuesday of the month (except Decem-

ber). The time is 7.30 pm and the place, Gainsborough Court, Willis Avenue, off Fleming Avenue, North Baddesley. For enquiries, Maureen's telephone number is 01794 513798.

DERBY

The Harlequin Knitters of Derby have moved. Since 20th March, meetings are at Derby Women's Centre, Leopold Street, Derby on the third Monday of each month. Secretary Eve Bradshaw asks you to ring 01332 332280 for details and hopes that those former members who found the old venue inaccessible, as well as newcomers, will contact her.

YORK

Joan Calpin has settled in at her new home and has a knitting get-together on the first Thursday of the month from 1.30-3.30 pm. Joan is also tutor for a machine knitting class which is held at Oaklands School from September to April and would be pleased to give you details.

She asks us to pass on her new address and telephone number to knitters who have lost touch with her during the move and to anyone who would like to join the group or ask about the classes.

Joan Calpin's address is 18 Askham Grove, Askham Lane, Acomb, York, or you can telephone 01904 783691, (after lunch please).

SOLIHULL

Betty Edmead announces the start of a new club which had its first meeting in the Olton Library, Warwick Road, Olton, Solihull on Wednesday, 15th March. Meetings will be on the third Wednesday of each month and you can find out more details by ringing Sally

on 0121-476 1812 or Betty herself on 0121-628 1695.

WEEKEND TUITION

You are invited to join Doris Coutts in Sandown, Isle of Wight, for weekend tuition in the form of a Masterclass on the Brother 950i Electronic machine. Doris's subject will be detailed patterning with Stitch World mylar sheets, PPD and disk drive.

The Masterclass will start on Saturday at noon and conclude on Sunday afternoon. Course notes will be available and a list of bed and breakfast accommodation is also available on request.

For full details and an order form, write with sae to Andrea Levick, Woolsack Cottage, Sheepwash Lane, Godshell, Ventnor, Isle of Wight PO38 3JR.

ELECTRONIC DAY

Wendy Damon put a lot of hard work into the Machine Knitting Electronic Day which she organised for 11th February this year and was rewarded by a great success. She wrote to tell us how it went and her account gives a good idea of what knitters can expect of these specialist exhibition days. These extracts could well whet your appetite for Wendy's next 'Day'.

In addition to their workshops and demonstrations, all the lecturers were kept busy on the day answering the many questions of their interested audience. Terry Cotton's talk on the computer was much appreciated by those about to launch into this minefield (as well as many already in it!) and Jan Francis' hands-on workshop, on DesignaKnit, gave an opportunity to try before you buy, as well as answers to queries from current users. Gillian Lamb was kept busy demonstrating the Stitch Painter programme from

Cocherille and Janet Spink, Irene Krieger, Maggie Dyke and Sue Woolley gave workshops on Brother, Passap/Pfaff, Silver and Singer machines, respectively.

Wendy added that CCB Machines of Rochester were there to supply the yarns and pattern books that we simply can't come away from an exhibition without!

Her thanks were due to Jo Cooper who manned stalls while lecturers gave their workshops, to Val Hamlet and Brenda Jeffries for supplying lunch, tea and coffee and to those 'galley slaves', her family.

Everyone has taken it for granted that Wendy Damon will be back with another 'Day' so, as she says, 'Watch this space'.

CUT AND SEW

We have an elegant example of this technique at its best, this month, in the lovely two-piece that Pam Turbett has designed. (See page 46.)

Pam is 'the' name in this field and lectures around the British Isles and in the USA as well as writing books and articles on the subject. Familiar to many readers for her talks to Knitting Clubs, Pam is also Tutor for several residential courses throughout the year and moves on from a weekend at Missenden Abbey, Buckinghamshire on 12th-14th May to another at Dillington House, Ilminster on 2nd-4th June.

This course is for all-comers provided they can knit straight lengths of fabric (prepared in advance) and use a sewing machine and, by Sunday afternoon, each student should be setting off for home with a complete cut-and-sew waistcoat, made from scratch to wear with pride. Adding to the appeal of the course is the superb setting of Dillington House, dating back to the sixteenth century and set in a mature parkland with gardens and a splendid Victorian conservatory.

For full details, contact the Booking Secretary, Dillington House, Ilminster TA19 9DT. Tel: 01460 52427/53875. Alternatively, call Pam Turbett herself, on 01730 893654.



at each end on next row, K 1 row. RC shows 003. Work 6 rows in eyelet patt from Chart 2 and **at the same time** cont to dec on every alt row from previous dec until 5 sts rem. K 1 row. RC shows 013 **. Set machine for circular cord knitting. K until RC shows 37. Break yarn, leaving an end. Thread through sts and release from machine. Pull up sts tightly and fasten off securely. Rep from * 7 [8, 9] times more over rem sts, noting that on first and third sizes there will be 18 loops on last point so dec 1 extra stitch at seam edge on first row.

LEFT NECK EDGING

Push 77 Ns to WP. With carriage at right and K side of left front neck facing, pick up 77 sts along neck edge and place on to Ns. Set RC at 000. Using MT-1 and MY, K 3 rows. Using MT+3, K 1 row. Using MT-1, K 4 rows. Pick up loops from first row worked in MY and place on to corresponding Ns. Push Ns to UWP. Using MT+3, K 1 row. Set carriage to hold. Push 60 Ns at right to HP and cont on rem 17 sts for first point. * Work as for Lower Edging from ** to **, working eyelet patt over centre sts. Break yarn, leaving 14 cm, 5½ in end. Thread through sts

and release from machine. Pull up sts tightly and fasten off securely, leaving end for making up *. ** Push next 17 Ns to UWP. Rep from * to *. Rep from ** twice more. (4 points.) Cast off rem 9 sts with a latch tool.

RIGHT NECK EDGING

Work as for Left Neck Edging, reversing shaping by reading left for right and right for left.

ARMHOLE BANDS

Join shoulder and neckband seams. Push 194 Ns to WP. With K side facing, pick up 194 sts around armhole edge and place on to Ns. Work as for Back Neckband from ** to **.

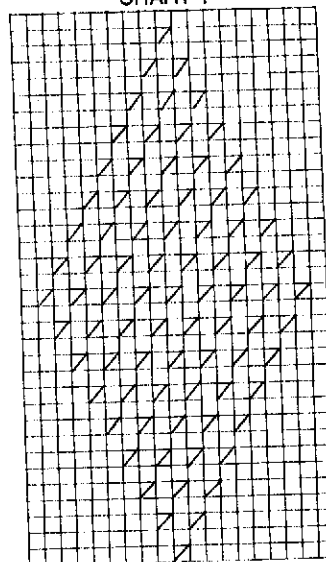
PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join side and armhole band seams. Catch down tip of neck edging points.

CHART 1



0

CHART 2



0

☐ = Transfer St to adjacent N at right - leave empty N in WP.

INSPIRATIONS

THE NORTH AMERICAN INDIAN INFLUENCE

The designs I have created this month are based on sketches I made several years ago during a memorable visit to a small, but extensive, museum of native American art in New York.

Iris Bishop



GEOMETRIC PATTERN FABRIC



BORDERS ONE, TWO AND THREE

The native peoples of North America have provided an amazing diversity of cultures and traditions, all of which show great respect and reverence for nature. The different styles of decoration all include symbols of 'Life' and 'Spirit', both as a means of celebration and for protection. The designs which have been inspired by my New York sketches can all be used simply as borders, or they can be combined to create all-over patterns for rich fabrics.

YARNS AND COLOURS

One of the most important elements of native American design, is the use of natural dyes and materials, combined with bold and colourful patterns. For my sample, I have chosen natural shades of black, grey, brown, sandalwood, pebble and so on, with rich red and blue for contrast. Natural fibres like wool and cotton are ideal and the 'marled' yarn mixture I have used for the light pebble background of the 'geometric' design, creates a natural texture. I have not added any extra decoration to the knitted samples illustrated, but beads and embroidery could easily be used to enhance individual motifs or details if desired.

BORDER ONE

Knit one plain row in blue, or other contrast colour, before knitting border pattern. Knit the border (5 rows) in Fair Isle, with beige, or other light colour, in feeder 1 and red, or other dark colour, in feeder 2. Knit one plain row in blue

before continuing in a plain colour, or with another border pattern.

BORDER TWO

Knit one plain row in black before knitting border pattern. Knit the border (14 rows) in Fair Isle as follows:
Rows 1-2 = black in feeder 1, beige in feeder 2.
Rows 3-6 = black in feeder 1, red in feeder 2.
Rows 7-8 = grey in feeder 1, blue in feeder 2.
Rows 9-12 = black in feeder 1, red in feeder 2.
Rows 13-14 = black in feeder 1, beige in feeder 2.
Knit one plain row in black before continuing.

BORDER THREE

This border can be knitted in just two colours with black, or the darker colour, in feeder 1 and red, or the lighter colour, in feeder 2. However, a third colour can be introduced so, to produce the striped background shown in the sample illustrated, knit as follows:
Knit two plain rows in black before knitting the border pattern.
Knit the border (46 rows) in Fair Isle with red in feeder 2 throughout and four rows of black, two rows of grey, alternately, in feeder 1.
Note that this design can be knitted as an all-over Fair Isle fabric, by knitting two plain rows in grey between repeats of the Fair Isle pattern.

BORDER FOUR

Knit one plain row in pebble before knitting the border pattern.



8np Bicolor.

Knit the border (7 rows) in Fair Isle, with pebble in feeder 2 throughout and two rows grey, three rows red, two rows blue in feeder 1. Knit one plain row in pebble before continuing.

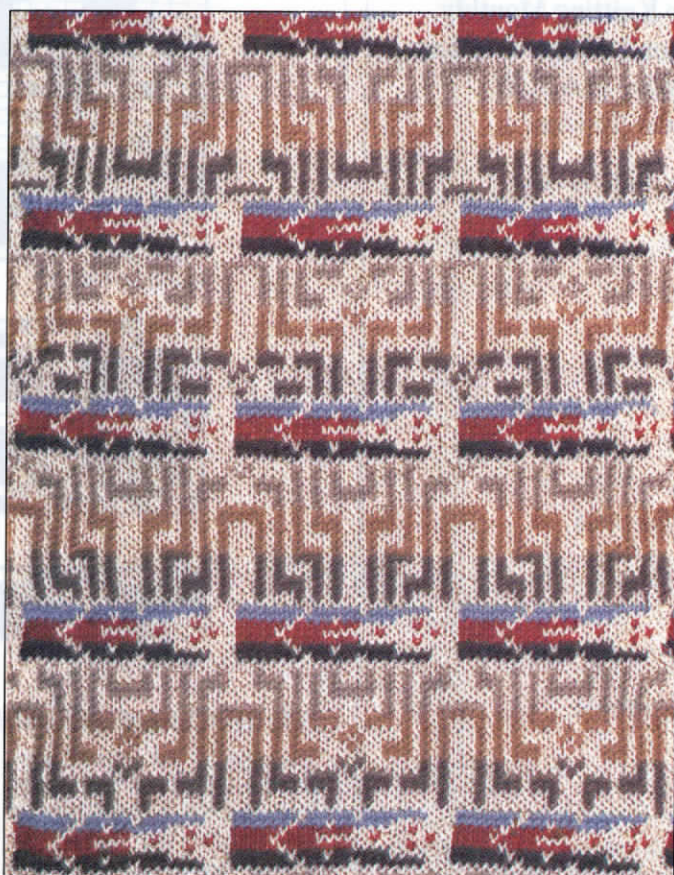
BORDER FABRIC

The border fabric illustrated uses Borders One, Two and Three as follows:

Knit welts or several plain rows in black before knitting borders. Knit Border One, Border Two, then Border One again. Continue with Border Three and Border One, knitted alternately.

GEOMETRIC PATTERN

This design is equally effective with a dark or light background colour. In one of the samples illustrated, I have knitted it as a straightforward Fair Isle pattern, but used the following



GEOMETRIC PATTERN AND BORDER FOUR

colour sequence:

10 rows with black in feeder 1, sandalwood in feeder 2.

2 rows with black in feeder 1, blue in feeder 2.

10 rows with black in feeder 1, sandalwood in feeder 2.

2 rows with red in feeder 1, beige in feeder 2.

Alternatively, knit 18 rows of this design and Border Four, alternately. The sample illustrated has been knitted as follows:

Knit welts or several plain rows in pebble.

* Knit 18 rows of Geometric pattern, with pebble in feeder 1 and six rows each of brown, sandalwood and willow in feeder 2.

Note the card row number. Knit Border Four as described in that section, then repeat from *, starting at the noted card row number.

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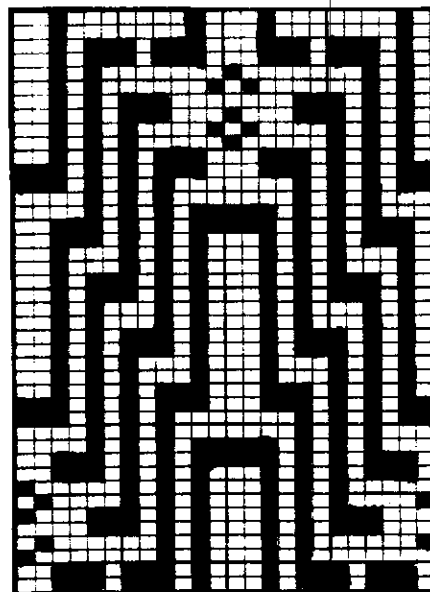
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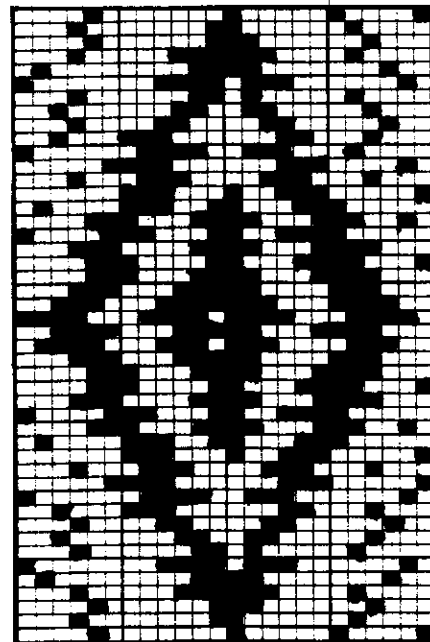
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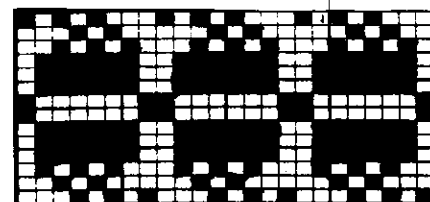
GEOMETRIC PATTERN



BORDER FOUR



BORDER THREE



BORDER TWO



BORDER ONE

THE STITCH PATTERN CHARTS

The charts can be traced directly on to a mylar sheet. The reverse (wrong) side of the designs are shown, so they can also be copied on to a blank 24-stitch punchcard.

Each black square of the chart represents a hole to be punched in the card. Users of electronic machines should check that theirs is set to knit the correct view of the design.



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CUT AND SEW

TUNIC TOP AND SKIRT

Try your hand at cut-and-sew again! This cool and flattering two-piece looks super – not only on young, slim figures but also on those whose waistlines are not quite what they used to be. The semi-fitted A-line top is cut from a softly-flowing, silky knit, trimmed with piping cord covered in the same printed, woven polyester crepon fabric as that from which the straight skirt is cut. The matching scarf is cut from the left-over pieces of crepon.

Pam Turbett

DESCRIPTION

The semi-fitted A-line tunic is cut from stocking-stitch knit; it has lined upper sections, shoulder pads and back zipper; the neckline and high waistline are piped to co-ordinate with the semi-fitted straight skirt, which is cut from purchased, printed, woven, polyester crepon. The matching crepon scarf is a double layer, cut straight and narrow.

PATTERN RATING

Knitting – Beginner.
Sewing – Intermediate.

MACHINES

Knitting – any standard gauge machine
Sewing – an overlocker, or sewing machine with swing-needle stitches will be required for oversewing seam allowances. A piping foot, or a zipper foot, will be needed for inserting the piping cord.

MATERIALS

Vogue Pattern – Very Easy Very Vogue 9169, obtainable from local stockists or direct from Butterick Fashion Marketing Co. New Lane, Havant, Hants. PO9 2ND. Tel: 01705 492769. Available in sizes (6-8-10), (12-14-16), (18-20-22).
Yarn – for the tunic top,

Bramwell's Celebration yarn in Silver (92% Acrylic, 8% Nylon); 17 other colours available including black, white and cream. Two to three 500g cones are required, depending on size – approx. 2 for sizes 6-14 and 3 for larger sizes.

Purchased fabrics – for the skirt, scarf and piping we used a printed, woven, polyester crepon, 115 cm (45 in) wide; choose from a selection at your local fabric store, taking your knitted fabric with you to obtain a good match or contrast. You will need twice your skirt length including hem and turning allowance; depending on your hip size, you may need extra for the bias strips and the scarf.

Polyester Lining Fabric – to match the knit and the skirt fabric; buy sufficient to cut pattern pieces 1,2,4,5,7,12 and 13.

Fusible Interfacing – sufficient for pattern pieces 4 and 5; use Vilene Optima Silkysoft or Ultrasoft Lightweight; alternatively, use fusible knitted nylon or fusible woven cotton.

Vilene Fusible Edge-Tape – 90 cm (1 yd)

Shoulder Pads – 1 pair, quarter-of-an-inch thick, styled for set-in sleeves.

Tootal's Cotton Piping Cord – Size 2, 2 m (2 1/4 yds)

Zip Fasteners – lightweight nylon or polyester; 55 cm (22 in) to match the knit; 18 cm (7 in) to match the skirt fabric.

Hook and Eye Closures – Size 0, 1 pair. Size 3, 1 pair.

Hook and Bar Closures – Size 1, 2 pairs.

Waistband Interfacing or non-roll elastic.

Polyester Sewing Thread to match all fabrics, for both sewing machine and overlocker.

MEASUREMENTS

To fit all dressmaking sizes from 6 to 22 inclusive (bust 30 1/2 in to 44 in; hip 32 1/2 to 46 in).

TENSION

Tunic fabric – 32 sts and 54 rows to 10 cm (4 in) measured over stocking stitch after washing and steam-pressing. Tension dial approximately 4-5. See instructions below for making a tension sample.

KNITTING NOTES

Stocking stitch is used for all the tunic fabric. The knit side is the right side of the fabric.

References in the following instruction to 'Book 1' and 'Book 2' refer to the two volumes of 'The Revised Knit, Cut and Sew' available direct from Pam Turbett – see advertisement on page 49.

TO MAKE THE TUNIC

First you must make a tension sample!

Using Bramwell's Celebration, cast on 100 sts and K 100 rows in stocking stitch. Cast off or remove on to WY.

Wash the piece in warm water with a gentle washing liquid such as Sansolaine; dry and then steam-press, using a fairly hot iron and plenty of steam; press the iron hard down on the fabric, stretching out, straightening and flattening it. 'Killing' the knitted fabric in this way actually produces the necessary softness and fluidity. Leave the piece to cool and contract. When cold, check the number of stitches and rows to a 10 cm (4 in) square and compare with the Tension figures suggested. If necessary, adjust the tension and repeat the process. When you are satisfied that the tension is more or less correct; then measure the entire piece

very carefully and accurately and record the measurements.

For example, on your tension sample, 100 needles may have produced 12 1/2 in in width and 100 rows may have produced 7 1/2 in in length (after washing and steam-pressing). This indicates that the maximum width of fabric which can be knitted on the full bed of 200 needles will be 25 in; also, you can now calculate that eight needles are required to produce one inch of fabric width.

MAKE A KNITTING AND CUTTING PLAN

Sort out the paper pattern pieces for the tunic – 1, 2, 7, 10 and 11. Make any necessary alterations to the pattern pieces to ensure that the fitting will be correct. Place the pattern pieces on a table as in the Cutting Plan shown in Fig.1. In larger sizes (18-22) the Upper Front may be too wide to fit into the maximum width of the knit; if so, cut it in two halves with seam allowances added at centre front, as in Fig.2. Now draw your own rough cutting plan for the tunic, adding the required width and length for each piece (obviously this varies, depending on the size being made). Allow an inch or so extra on both width and length as a margin for error. From these measurements and the measurements of your tension sample, calculate how many needles you will need to employ and how many rows you will need in order to knit each piece planned.

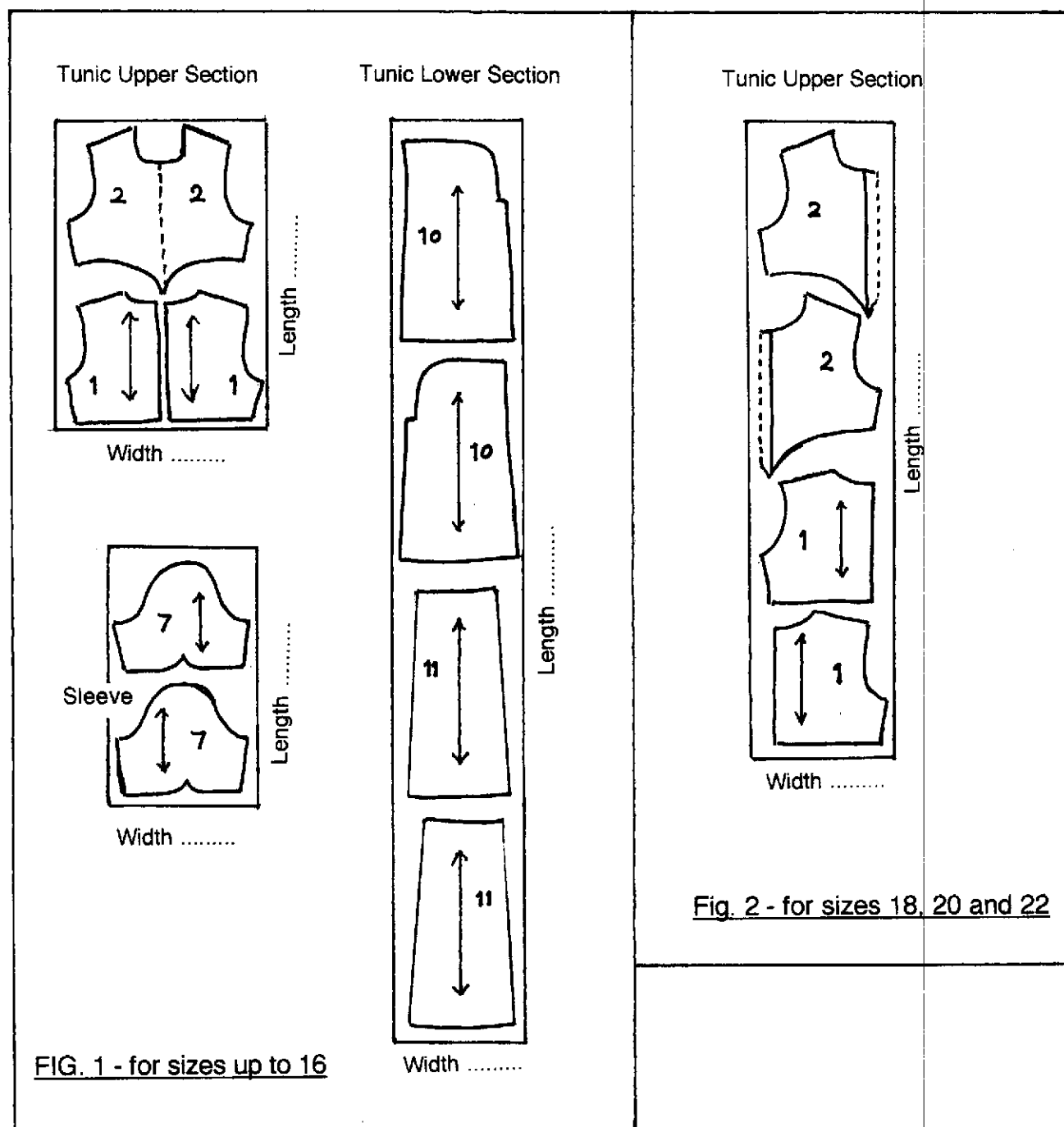
KNIT THE LENGTHS OF FABRIC

Then wash them using a gentle washing liquid and lukewarm (not hot) water. Rinse well and spin dry. The washing can be done in the kitchen sink but if you prefer to use a washing machine, set it to a cool, wool-wash programme. Dry completely.

STEAM-PRESS THE FABRIC

Use a hot iron and plenty of steam! A pressing-cloth is





SUGGESTED CUTTING PLAN FOR THE TUNIC TOP

Fill in the width and length required for each piece

inadvisable – you need to be able to see the fabric. Aim to produce a flat, even texture and an exactly uniform width, keeping the rows precisely at right angles to the selvages. Press first on one side and then finish on the other. Be prepared to take a lot of time and trouble with this. When you have finished, fold the pieces in loose layers, concertina fashion, to cool and contract. Preferably leave for several hours before starting to cut out.

CUT THE KNIT

Spread out the fabric. Decide which way up it is to go and remember that all pieces must then be cut in that direction because knitting is a 'with nap' fabric. Pin the pattern pieces (1,2,7,10 and 11) in place, checking that each grainline is precisely in line with one stitch down its entire length. It is helpful to extend the grainlines on the paper pattern so that they are as long as possible. Cut with good sharp

shears or, better still, with a rotary cutter and self-healing mat. Use the normal 5/8 in (1.5 cm) seam allowance and the recommended hem allowance.

CUT THE LINING FABRIC

Check the measurements of the skirt pattern pieces 12 and 13; alter, as and where necessary, then cut them from the lining fabric. Also cut pieces 1, 2, 4, 5 and 7. Cutting layouts

are given in the third column of Page 1 of the instruction sheets which come with the pattern.

CUT THE PURCHASED WOVEN FABRIC

Cut pieces 12 and 13 as shown in the instruction sheets. Also cut piece 14 if you wish to cut the waistband exactly as the pattern directs. Due to a wavering waistline, I like to cut mine with a little

extra length; then I use a good non-roll elastic instead of a rigid waistband stiffener.

Also cut sufficient 4.5 cm (1 1/4 in) wide bias strips to cover the piping cord. From the remainder of this fabric, cut the straight scarf. Ours has a bias join in it and, after folding in half lengthwise and seaming, finally measures 15 cm (6 in) by 122 cm (48 in).

CUT THE FUSIBLE INTERFACING

Cut pieces 4 and 5 as shown in the Fusible Interfacing layout in Column 3 on Page 1 of the instruction sheets. Fuse these pieces to their appropriate partners already cut from lining fabric.

PATTERN MARKINGS

Transfer all pattern markings to the wrong side of the cut pieces, using a fabric-marking pen or pencil.

ASSEMBLE THE TUNIC

Follow the directions in the pattern instruction sheets, starting on Page 2 at 'Upper Back and Front' in Column 1. Incorporate the following instructions:-

Page 2, Column 1, Upper Back and Front.

1. First paragraph: The darts in the Upper Back should be sewn with very small stitching, then cut as far as possible and pressed open flat to reduce their bulk to a minimum.

2. Fourth paragraph: After assembling the upper body lining, prepare the piping (see 'Book 2', Chap.4). Boil the cotton cord and leave to dry. Join the bias-cut strips of purchased fabric and use the resulting long strip to cover the entire length of the piping cord. Then apply this piping to the entire lower edge of the upper body lining. Take care to retain the sharp point at centre-front.

3. **Page 2, top of Column 2:** Overlock or oversew the edges of the shoulder seam allowances before sewing the seams.

4. **Page 2, Column 2, 'Facing':** Apply piping to the entire neck edge of the lined knit (on the right side) **before** applying the interfaced neck facing. When the application of the facing is completed, it is well worth 'understitching' to keep the seamline rolled towards the wrong side. (see 'Book 1', pages 63-64)

5. **Page 2, Column 4, 'Lower Front and Back':** Before joining the centre-front seam, place two identical lengths of the Vilene Edge-Tape on the wrong side of each Lower Front, centred exactly along the foldlines. These stabilising tapes should extend from just above the lower large ● to the lower edge; they will give firmness to the folded edges and eliminate any tendency to stretch downwards.

Page 3, Column 1

6. Second paragraph: After assembling the Lower Back and Front, oversew or overlock the top edge and tack-mark the placement line very accurately with a brightly coloured thread, on the right side.

7. Third paragraph: Do not top-stitch as directed; instead, 'stitch in the ditch' between the lower edge of the knit and the covered piping cord. On the wrong side, carefully hem by hand, the edge of the seam allowances to the upper lining.

8. **Page 3, Column 2.** Zipper insertion: Either follow the instructions given for a centrally placed zip, or alternatively refer to 'Book 2', pages 73-75 for the lapped application which we used.

9. **Page 3, bottom of Column 2:** Cover the shoulder pads with a piece of the lining fabric. See 'Book 2', Chapter 7 for help with both covering and insertion.

TO MAKE THE SKIRT

Follow the instructions given with the pattern but you should assemble the skirt lining and tack it to the top of the skirt, wrong sides together, before attaching the waistband. Catch the lining to the zipped opening and to the facings of the lower opening at Centre Back. Hem the lining so that it is 2.5 cm (1 in) shorter than the finished skirt length.

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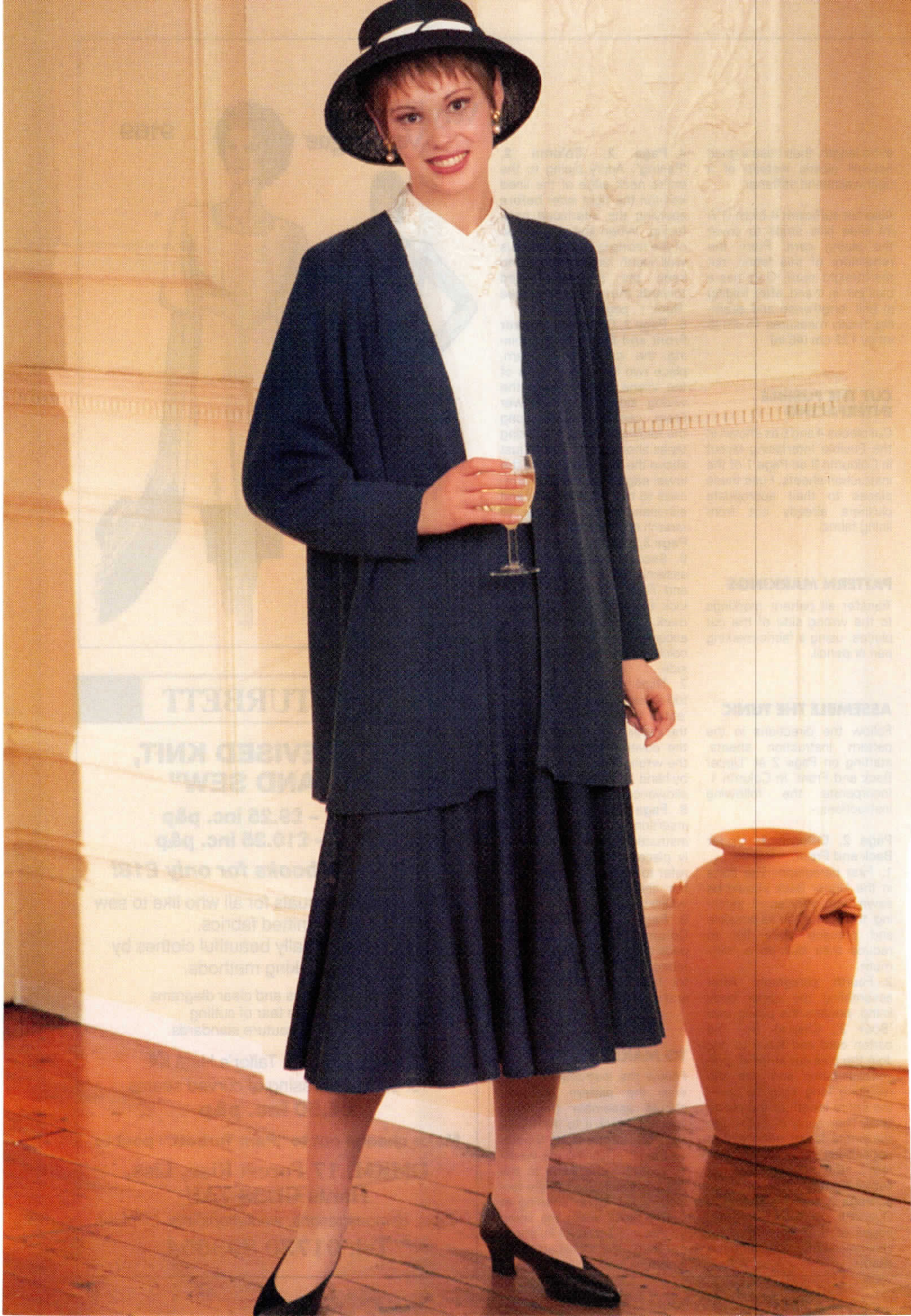
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Designed by

THE BIG DAY - Jacket

6

Eileen Cashmore

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Yeoman Aurora Fine 4-ply. (Yarn Guide No.10.)
3 x 400 g cones in Teal (MY).
Length of elastic to fit waist.

GARMENT WEIGHT

Finished garment weighs 890 g.

The fibre content of this yarn is 50% Acrylic, 30% Wool, 20% Nylon. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 97-112 cm, 38-44 in.

Actual size 137 cm, 54 in. Length to back neck 89.5 cm, 35 1/2 in.

Sleeve seam 43 cm, 17 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

100 stitches on each bed to 35 cm and 100 rows to 23 cm measured over full needle rib/double rib (tension dial setting approximately 1/1). Wash, dry and steam tension swatch before measuring.

For perfect results, please check your tension carefully.

This elegant suit has a jacket of full needle rib and a circular skirt, knitted sideways in stocking stitch. Eileen Cashmore designed it to wear at her son's wedding - her design for his bride was featured last month - but its flattering simplicity makes it ideal for any smart occasion.

BACK

With carriage at right, push 198 Ns on each bed at centre of machine to WP and arrange for full needle rib/double rib. Using MT-1/MT-1 and MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for full needle rib/double rib knitting. Set RC at 000. Using MT/MT, K 250 rows.

SHAPE RAGLANS

Cast off 3 sts on each bed at beg of next 2 rows. K 1 row. Dec 1 st (3 sts in) at each end on next and every foll alt row until 54 sts rem on each bed. Cast off.

RIGHT FRONT

With carriage at right, push 100 Ns on each bed at centre of machine to WP and arrange for full needle rib/double rib. Using MT-1/MT-1 and MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for full needle rib/double rib knitting. Set RC at 000. Using MT/MT, K 250 rows. K 1 row extra for Left Front.

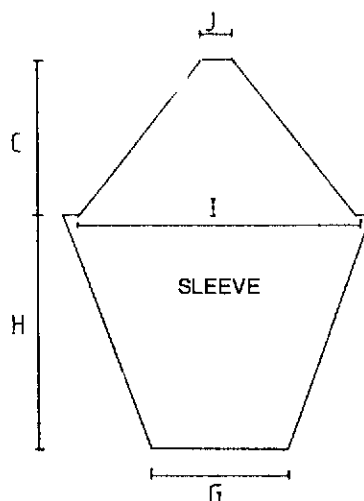
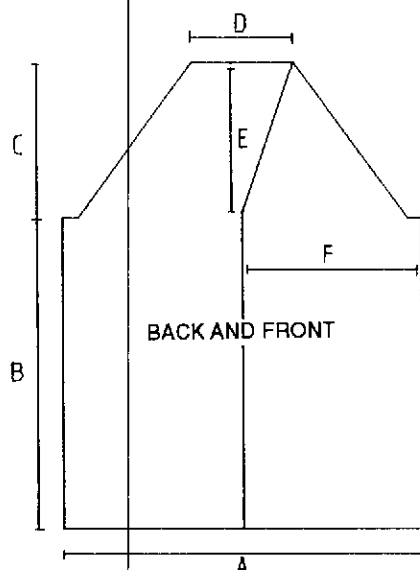
SHAPE RAGLAN

Cast off 3 sts on each bed at beg of next row, K 2 rows. Dec 1 st (3 sts in) at raglan edge on next row.

SHAPE FRONT EDGE

Cont to dec at raglan edge on every foll alt row from previous dec and **at the same time** dec 1 st (3 sts in) on each bed at front edge on next and every foll 5th row until 4 sts rem on each bed. Cont to dec at raglan edge only on every foll alt row from previous dec until 1 st remains on each bed. Fasten off.

52 ►



- A = 69 cm
- B = 57.5 cm
- C = 32 cm
- D = 18.5 cm
- E = 31 cm
- F = 35 cm
- G = 23 cm
- H = 43 cm
- I = 56 cm
- J = 5.5 cm

Designed by Eileen Cashmore

LEFT FRONT

Work as for Right Front, reversing shaping by noting alteration in number of rows worked.

SLEEVES

With carriage at right, push 66 Ns on each bed at centre of machine to WP and arrange for full needle rib/double rib. Using MT-1/MT-1 and MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for full needle rib/double rib knitting. Set RC at 000. Using MT/MT, shape sides by inc 1 st (3 sts in) on each bed at each end on next and every foll 4th row until there are 160 sts on each bed. K 3 rows. RC shows 188.

SHAPE RAGLAN TOP

Cast off 3 sts on each bed at beg of next 2 rows. K 1 row. Dec 1 st (3 sts in) at each end on next and every foll alt row until 16 sts rem on each bed. Cast off.

BORDER & COLLAR

With carriage at right, push 10 Ns on main bed and 9 Ns on ribber at centre of machine to WP and arrange for full needle rib/double rib. Using MT-1/MT-1 and WY, cast on and K a few rows ending with carriage at right. Set machine for full needle rib/double rib knitting. Set RC at 000. Using MT/MT and MY, K 300 rows. Inc 1 st (2 sts in) on each bed at right edge on next and every foll 14th row until there are 20 sts on main bed. K 49 rows. RC shows 476. Set carriage to hold. * Push 3 Ns on each bed at left to HP, K 1 row. Push 1 N on each bed at left to HP, K 1 row; rep from * 3 times more. RC shows 484. Set carriage to knit. K 50 rows. Set RC at 000. Set carriage to hold. Push 16 Ns on each bed at left to HP. ** K 1 row. Using a transfer tool, take 1 inside N on each bed from HP to WP. K 1 row. Using a transfer tool, take 3 inside Ns on each bed from

HP to WP; rep from ** 3 times more. K 49 rows. Dec 1 st (3 sts in) at right edge on next and every foll 14th row until 10 sts rem on main bed. K 300 rows. RC shows 484. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join raglan seams. Join sleeve and side seams, leaving 15 cm, 6 in open for side vents. Sew front border and collar into position, starting at centre back neck and unravelling excess knitting at cast on and cast off edges, as required.

This classic sideways-knitted skirt is an adaptable pattern to keep by you. Add two more panels for each extra hip size and there are four lengths. The waist is elasticated and the hem edged with a knitted 'braid' ensuring a flat, non-curl finish.

TO KNIT

Push 162 [174, 186, 198] Ns at centre of machine to WP for length of Skirt. Using MT and WY, cast on and K a few rows ending with carriage at left. Using MY, K 1 row. Set carriage to hold. * Push 155 [165, 180, 190] Ns at left to HP, K 2 rows. Push 5 inside Ns from HP to UWP on next and foll 15 [17, 19] alt rows, K 1 row. Push 15 inside Ns from HP to UWP on next and foll 4 [4, 5, 5] alt rows, K 11 rows. Push 15 Ns at left to

THE BIG DAY – Skirt

7

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Yeoman Aurora Fine 4-ply. (Yarn Guide No.10.)
2 x 400 g cones in Teal (MY).
Length of elastic to fit waist.

GARMENT WEIGHT

Finished garment in fourth size weighs 635 g.

The fibre content of this yarn is 50% Acrylic, 30% Wool, 20% Nylon. For further information about this yarn, please write to the following address: Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit hips 97 [102, 107, 112, 117, 122, 127, 132, 137] cm, 38 [40, 42, 44, 46, 48, 50, 52, 54] in.
Finished lengths after steaming, approximately 63.5 [68.5, 74, 79] cm, 25 [27, 29, 31] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

36 stitches and 48 rows to 10 cm, 4 in measured over stocking stitch on MT (tension dial setting approximately 4). Wash, dry and steam tension swatch before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
- The skirt has a choice of four lengths. We suggest that you mark the stitches for the size you require and knit the appropriate number of panels for your hip measurement – we give nine sizes.

HP on next and foll 4 [4, 5, 5] alt rows, K 1 row. Push 5 Ns at left to HP on next and foll 15 [17, 17, 19] alt rows, K 1 row. Push Ns from HP to UWP **. K 10 rows *. Rep from * to * 13 [15, 17, 19, 21, 23, 25, 27, 29] times more, then from * to ** once to knit length required for hip measurement. K 8 rows. Using WY, K a few rows and release from machine. Graft centre back seam.

HEM EDGING

Taking care not to stretch edge and working from right to left across the machine bed, push 90th N at right of centre 0 to WP. With carriage at right and wrong side of Skirt facing, pick up 1 st next to centre back seam and place on to N. Using MT-4 and MY, K 1 row. * Push 1 N at left from NWP to WP, pick up next st on Skirt and place on to empty N, K 1 row; rep

from * 4 times more. 6 sts. Carriage is at right. Set carriage to hold. Push 1 N at left from NWP to WP, pick up next st and place on to empty N. Push N to HP **. Counting from right edge, transfer first st on to 4th N and push N to HP as shown in Diagram. Push empty N back to NWP. K 1 row. Using a transfer tool, push both Ns from HP to WP. K 1 row. Push 1 N at left from NWP to WP, pick up next st and place on to N. Push N to HP. Rep from ** all round hem edge. When left edge of machine is reached, move sts to right of needlebed and work across machine again, as before. Having worked around Skirt edge to centre backseam, complete edging by cont to reduce sts, as before until 1 st remains in

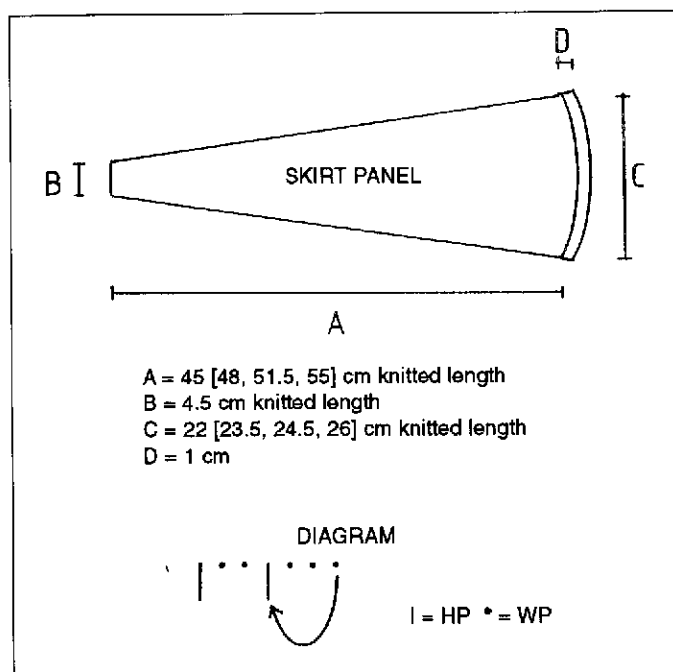
WP, noting that no more sts are picked up. Fasten off. Note that this piece of knitting overlaps and is slip stitched close to the hem.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Turn in a hem at waist edge and catch down on inside, leaving a small opening. Insert elastic, join ends securely then close opening.



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SILVER SCENE

BACK TO BASICS – Part 3

This month, we're going to concentrate on looking at the design cards for Silver Reed's modular system. As usual, all the information applies to any of the needle beds, because the same EC 1 Pattern Controller works on all the gauges of needle bed in the Silver Reed electronic range.

Maggie Dyke

We'll start by looking at the standard cards and all the information which appears on them. The same information applies to both the pre-printed and blank design cards. One of the standard cards is reproduced here, so you can check to see which parts I'm referring to.

DON'T SOIL COLUMN

Reading from the left side of the card, the first column we come to is the 'Don't Soil' column, which we covered in some detail last month. The scanner which reads the pattern on the card is at the left hand side of the EC 1 Pattern Controller, at the point where the 'Don't Soil' column appears. Any marks in this column will be picked up by the scanner and the machine will try to incorporate them into the pattern – not a good idea! As I mentioned, the scanner, in addition to reading black and white, also works from reflective/matt areas. This means that any oil or grease – which is transparent but reflective – can confuse the scanner, so try to make sure that this column is clean from top to bottom.

THE PATTERN AREA

Next to the 'Don't Soil' column is the pattern area. We'll leave this alone for the moment and come back to it when we've finished looking at the card markings.

BUZZER COLUMN

To the right of the pattern area is the 'Buzzer Column'. Standard pre-printed cards already have marks in this column. In most cases, the column is marked at the top of the pattern, to tell you when you have finished one pattern repeat. The exceptions to this rule are the very short patterns, where a buzzer every four or six rows would drive you absolutely potty before you got to the armhole shaping! My advice is to use the 'Buzzer Column' sparingly when you draw your own patterns!

The buzzer sounds one row in advance, so when the buzzer goes off, you have one more row to knit before you do whatever it is you want – change colours, alter the pattern buttons, change the pattern card, or go and have a cup of tea!

INSTRUCTION COLUMN

The next column is the 'Instruction Column', which is four squares wide. Still reading from left to right, the instructions they give to the machine are as follows:-

- 1) Column 1 – Move the pattern card down, one row at a time.
- 2) Column 2 – Move the pattern card up, one row at a time.
- 3) Column 3 – Move the pattern card quickly, in the direc-

tion shown by the mark in column 1 or 2.

- 4) Column 4 – Stop the pattern card from moving in the direction shown.

If you look at the pattern card shown, you can see the markings on row 1 in columns 1 and 4 and on row 100 in columns 2 and 3. The pattern card is set in the EC 1 at row 1 and the markings tell the machine to knit the rows by itself until it reaches row 100. The marking in column 2 tells the pattern card to change direction. The marking in column 3 tells it to move quickly in the new direction. The marking in column 4 tells it to stop doing the 'Quick Feed'. The machine then reads the mark in column 1 again and repeats the above process. This has the effect of making a card into a continuous loop, like a punchcard, so you don't have to touch the controls until you want to stop, or change, the pattern.

The programming of the instruction column is something I touched on briefly last month in connection with vertical mirror repeats and I promised I'd tell you more this month. All the standard cards are marked on the first pattern row in columns 1 and 4 and on the last pattern row in columns 2 and 3, which makes the pattern card behave in the manner described above. However, if you want to make a vertical pattern repeat, you can make the machine do half the work for you. Draw half the length pattern on to the card. Put a mark in column 1 on the first row and a mark in column 2 at the top of the pattern. This will make the machine knit the pattern row by row from the first row to the last and then back again, also one row at a time. This has exactly the same effect as you manually operating the change-of-direction button and means that you don't have to bother to remember to do it!

Marks in the instruction column will automatically over-ride the change-of-direction button when it is operated manually, so if you want to

operate it manually – and perhaps change direction at different points on the card during knitting – leave columns 1 and 2 blank and use either the buzzer or notation columns as reminders of what you mean to do.

One point to remember is that you can't draw extra bits of pattern, or mark the instruction column, on the pre-printed cards. When a pre-printed card is in the EC 1, the scanner will read instructions in black and white. When you use a blank design card, the scanner reads transparent and matt, so putting a shiny mark on a pre-printed card won't register!

The 'Instruction Column' is aligned with the first row of the pattern, so the machine can see what's going on while the card is inside the pattern controller, even though you can't! If you are drawing your own cards, mark the column on the row on which you want the instruction to apply. Row 100 is the last row of this pattern, so the mark is drawn on Row 100.

NOTATION COLUMN

The last column is the 'Notation Column'. This column starts 10 rows above the first pattern row. The reason for this is so that you can mark information which will still be visible when the pattern card is inside the EC 1. For example, you may want to make a note of which colour you should be using next – particularly useful if you are using the YC 6 single and double bed colour changer, because the column is marked A, B, C and D – the same markings as are on the colour changer. You can also mark it to show which direction a self-drawn lace card should be travelling in. The row showing above the pattern panel, when the inspection light is off, is the next row to be knitted.

OTHER MARKINGS

Other markings on the pattern card include the horizontal lines at the bottom of the sheet. These are to ensure that the card is lined up cor-

rectly when you first put it into the EC 1 Pattern Controller. The pre-printed cards have a card number at the top left-hand side and pattern numbers accompany each individual pattern on the card. Magazine patterns which use standard cards will tell you to use Card (1), Pattern (4) for example.

The standard patterns also have little triangles under the first row of each pattern, to suggest where the pattern width indicators should be set – either left or right, depending on the pattern. These are only suggestions, of course, so you can have great fun trying out your own settings.

Finally, there are holes down each side of the pattern card for the ratchets – which mechanically move the pattern card through the machine as you knit.

DRAWING YOUR OWN CARDS

I think that's about it for pattern card markings, so let's turn our attention to drawing our own cards.

The pack of standard cards which is supplied with the EC 1 Pattern Controller also contains five blank design cards which are made of semi-transparent material. These are the cards used for drawing your own, original designs. I'd like to start off with a few little 'dos and don'ts' to help you achieve the best results.

As I mentioned earlier, the scanner in the EC 1 knows whether you are using a pre-printed or blank design card. If you are using a blank design card, the scanner reads shiny and matt areas – shiny being pattern and matt being the background. Very often, when knitters are drawing their own patterns, they look at the pre-printed cards – which are black and white – and assume they have to make the pattern areas very black. Consequently, they spend ages making the pattern very thick and dense. As I said, the scanner is looking for shiny areas, so a reflective surface is what

you're after – not a densely black surface. If you are not sure if the machine will be able to see the pattern, turn it against the light to check it.

Another disadvantage of trying to make the pattern very black is that if you press on

really hard, you can actually dent the card. This has the effect of turning the surface away from the scanner, so the reflective surface can't be seen by the scanner. Ideally, you should use either the one or three star pencils which are supplied with your machine.

These last for ages and have a very high graphite content, which makes them very shiny. The one star pencil is quite hard and is perfect for small, intricate areas of pattern. The three star pencil is much coarser and covers large areas quickly.

Work on a hard surface – a desk or table top is ideal – and put about six sheets of paper underneath the card. This will prevent the card from picking up any grain in a wooden surface. Working on a very thick pad of paper also means that your card can sink into the paper as you are drawing.

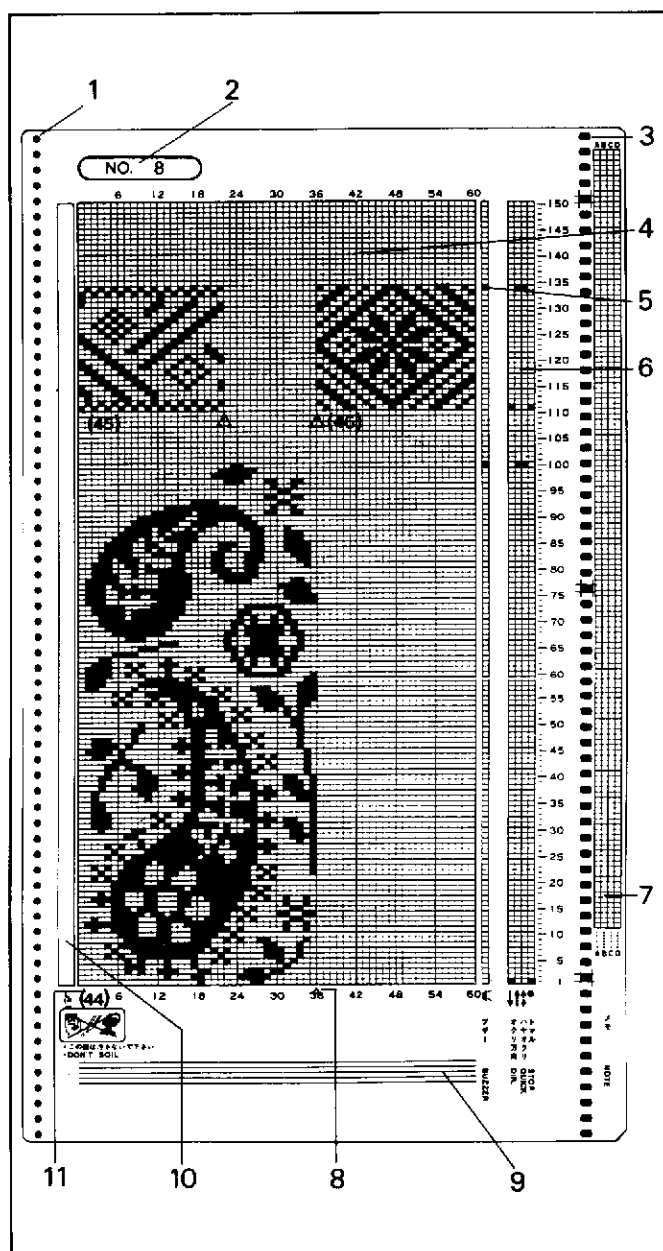
If you are tracing a pattern, the easiest thing to do is to use a photocopier to enlarge or reduce the original to the size you want. Most libraries have photocopiers which will do this. You can then trace directly on to the design sheet, rather than trying to scale the pattern up or down to fit.

When you are sizing the original, bear in mind how big the finished piece of knitting is going to be! A four ply yarn will knit around 30 stitches to 10 cm, so if you fill the whole width of the pattern card – 60 stitches – your finished repeat will be approximately 20 cm wide.

One very big advantage Silver Reed electronic machines have over punchcard machines is that you only have to draw out one pattern repeat. A punchcard has to repeat a pattern across the full width of the card and should be a minimum of about 40 rows long. Having drawn one pattern repeat out on an electronic card, you then set the machine to repeat over your choice of width and length, using the point cams and instruction column.

Having drawn out the pattern on the card, all you have to do is program the instruction column, following the information above and you're ready to start knitting! That just about wraps things up for this month. Next time, we'll start playing with the pattern buttons.

FIGURE 1. A STANDARD CARD



1. Feeding hole
2. Card Number
3. Feeding hole
4. Pattern area (60 stitches wide by 150 rows long)
5. Buzzer column
6. Instruction column
7. Notation column
8. Setting for Pattern Width Indicator
9. Guidelines to ensure card is fed in straight
10. 'Don't Soil' column
11. Pattern number

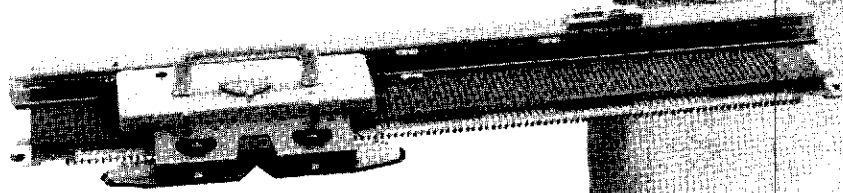
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July 31st

You still have a chance to become Silver Knitter of the Year as the time limit has now been extended. Don't waste a moment – read on then get knitting!

THERE ARE TWO STAGES

First knit your garment, then send a photograph of it with a knitted sample and description of the finer points of the design in up to 100 words. You can enter your design as DAY WEAR, EVENING WEAR or LEISURE WEAR and it can be for man, woman or child.

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For each design category, there are three prizes:

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- 3) £100 – £50 Silver Reed equipment and £50 Bramwell yarns

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STAGE TWO

The nine prize winners then become the finalists and are invited to send in their garments for judging the overall winner, together with written pattern, charts and diagrams as the winning design will be featured as a pattern in Modern Machine Knitting.

THE WINNER!

The SILVER KNITTER OF THE YEAR will receive £1,000 to spend on whatever she or he chooses from the comprehensive Silver Reed range and, of course, will have the extra pleasure of seeing the winning creation 'in print'.

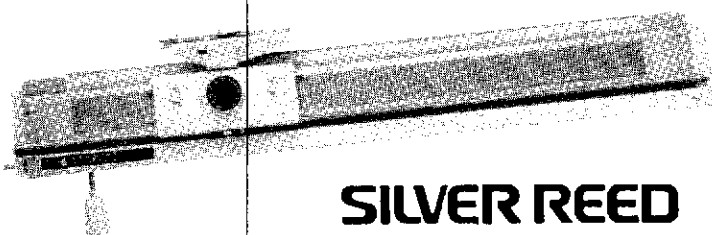
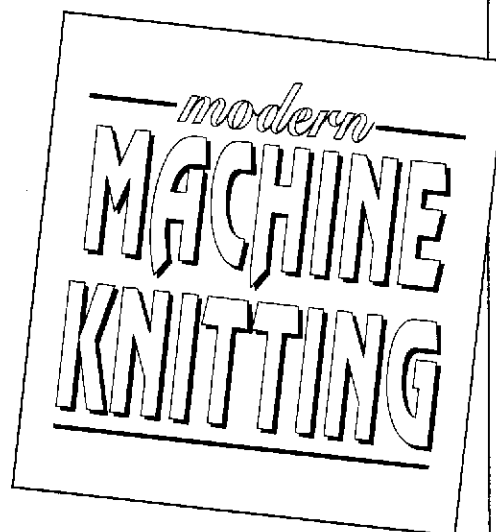
IT'S EASY!

If you don't have a Silver Reed machine, beg or borrow one, pick a Bramwell yarn and let the ideas flow. But hurry, the closing date for Stage One is 30th April.

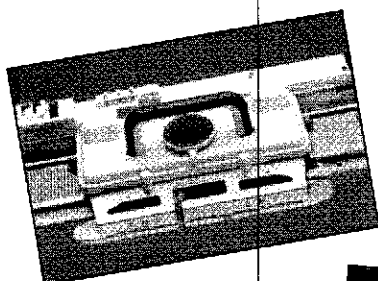


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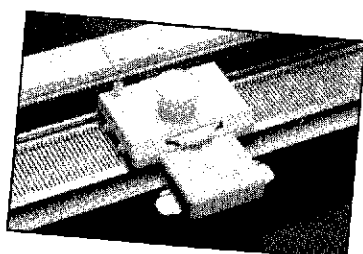
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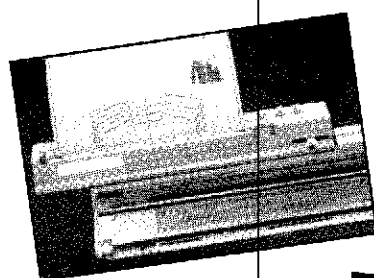
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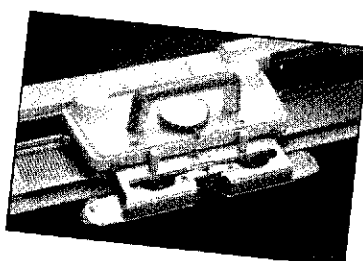


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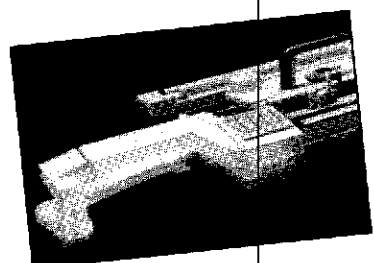


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HOW TO ENTER

1. Design and knit your garment on a Silver Reed knitting machine using Bramwell yarns. (You don't have to own the machine.)

2. Take a photograph of the garment (you can wear it yourself or ask a friend to model it for you).

3. Write your name and address clearly on the back of the photograph, together with the category you have entered.

4. Knit a swatch of the main fabric, approximately nine inches square and pin to it the cone band from the yarn you have used.

5. Write a brief description of the design – up to 100 words, mentioning any features of special interest.

6. Fill in the coupon on this page.

7. Post the coupon, photographs,

swatch, cone band(s) and description to the **Silver Knitter of the Year Competition**, *Modern Knitting*, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW. Enclose a large, self-addressed envelope, stamped with the correct postage, if you would like your entry returned.

8. Entries can be sent in at any time, but must reach us by 31st July 1995. We can accept no responsibility for entries lost or delayed in the post.

9. No cash alternative will be offered.

10. The winners will be notified in writing and the competition results will be published in a future issue of *Modern Knitting*.

11. The judges' decision is final and no correspondence will be entered into regarding the competition.



SILVER KNITTER OF THE YEAR

Name (Print clearly)

Address

Town

CountyPostcode.....

Category entered.....

Bust/chest size of garment.....

Model of Silver Reed machine used.....

Accessories used (if any).....

Bramwell yarn(s) used

I certify that this is my own original work

Signature.....Date.....

DESIGN LINE

SUMMER BLOUSE

Lightweight summer knitwear gives you the ideal opportunity to try something different in the way of both yarn and style. Once again I have tried to create the effect of a blouse with a little detail, rather than a jumper.

Rita Rubery

YARN

For the sample garment, I have used a fine, industrial, bright acrylic yarn and a tuck stitch pattern, using three strands of yarn and tension 4 on my Brother 881. I like the silky effect that the yarn gives after being steam pressed, this I felt also helped to create the illusion of a blouse.

There are yarns available that are equivalent to the industrial bright acrylic used here; three strands of Bramwell Silky would look the same as the sample or a strand of Bramwell Artistic would give a similar result. Two strands of Bonnie's French Crêpe is ideal for lightweight summer knitwear and will steam press beautifully. These are just a few examples, I am sure that there are other yarns that would also knit up into lovely fabrics. The finished garment

weighed approximately 280 g, 10 oz.

TENSION

My tension square measured 15.5 cm over 40 stitches and 9 cm over 60 rows, using three strands of yarn and tension 4 on my Brother 881.

DESIGN INSPIRATION

I find that dressmaking patterns for blouses are a good source of ideas. I look at these patterns as a machine knitter instead of a dressmaker, to see which designs could be adapted for knitting. I also look for details that would adapt such as an interesting sleeve or collar.

MASTER BLOCK

You will see from the diagram that the master block is used

to draw the full width of the garment front. When adding any detail such as the extension for the buckle as on the sample garment, or perhaps a collar, I find that it is very useful to have either a full scale or half scale drawing of the garment, which enables me to get the balance right.

TO KNIT THE BLOUSE

To knit the blouse, I first drew the right-hand side-front on to the charting device sheet.

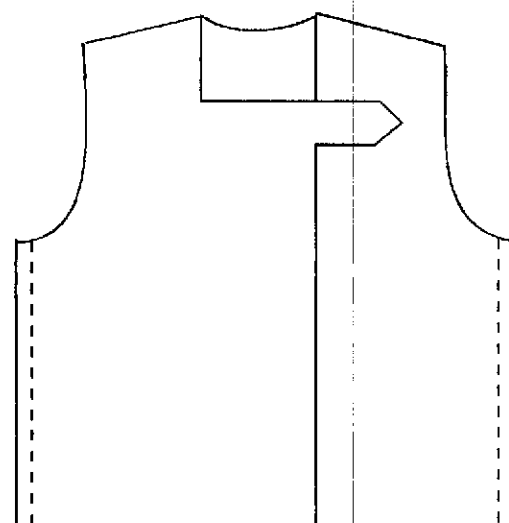
After the knitting was finished, the left hand side was drawn and knitted, see diagram.

NECK SHAPING

The neck shape on the front, in this case, must be square. I have drawn the neck slightly narrower than for a round neckline, the sample measured 15 cm, 6 in wide and 12 cm, 5 in deep. The extension that is to be threaded through the buckle was drawn overall 9 cm, 3½ in wide and 5 cm, 2 in deep. These measurements of course are just a guide to help when you are drawing the shape, using your own master block.

As the purl side is the right side for tuck stitch, I drew the right-hand side of the front with the extension on the right. If you are using the stocking stitch side as the right side, then the extension must be drawn to the left.

The back neck is drawn the same width as the front but is shaped as in the diagram. The back and fronts have been drawn without welts. As the fronts are knitted in two separate pieces, the welt must be added after the two pieces are sewn together.



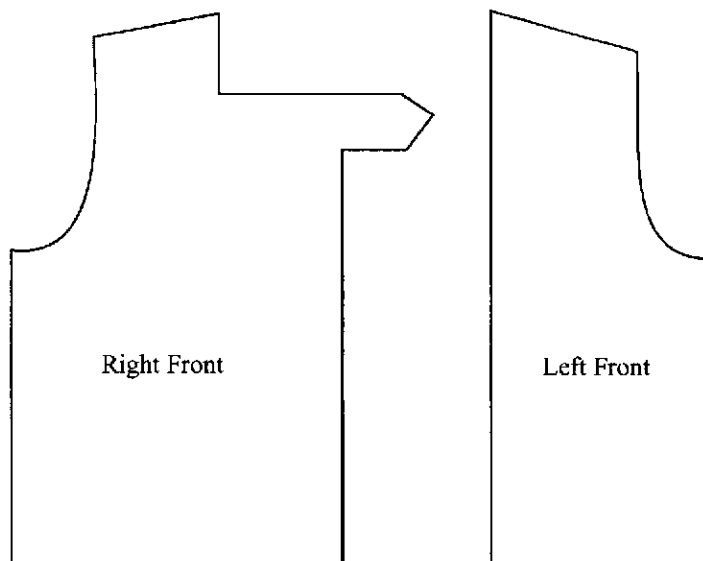
Welt knitted separately

Draw front full width

Add extra ease

Draw square neckline with extension to thread through buckle

Make neck width narrower than used for a round neck





EDGING

After the back and front pieces were joined at the shoulders, but before the fronts were sewn together, a fancy edging was used to give a firm finish to the neck. I have used an edging that is knitted on the machine but you could also use a crochet stitch, perhaps in a contrast colour.

Here is the stitch that I have used on the sample garment to finish the front, neck and the lower edge of the sleeves. The machine is set at a tighter tension than the main tension. With the wrong side of the knitting facing you, right side to the machine, take the treble (three-eyed) transfer tool and pick up three stitches from the edge of the garment and place them on to three needles. Using three strands of yarn, knit six rows. Pick up another three stitches from the edge, adjacent to the first three stitches and place on to the same three needles, knit another six rows. Continue to pick up three stitches and six rows and repeat throughout.

Starting at the lower edge of

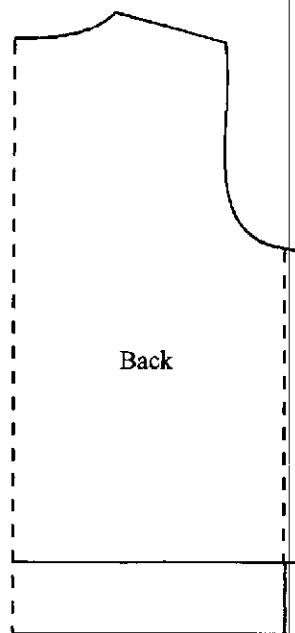
the right front, knit or crochet your edging up the front, round the extension and up to the shoulder, then across the back neck and down the left hand side of the neck to where the extension joins.

To finish this edging, when you have picked up the last three stitches just knit across and then cast off. The two fronts can now be sewn together. After attaching the buckle, the extension was stitched down to keep it in place.

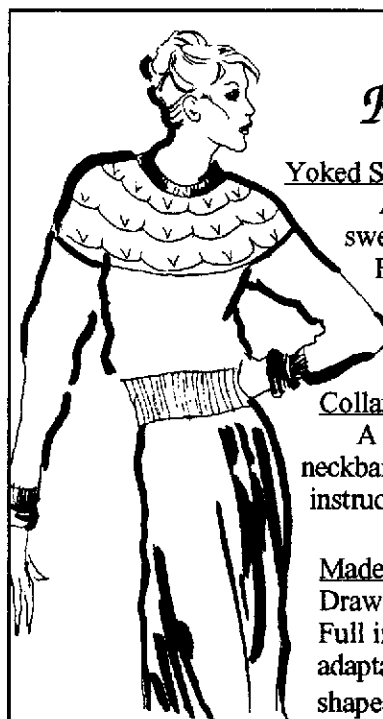
SLEEVES

I have used a short, puffed sleeve, pleated to fit into the armhole. You will see on the diagram that I have made the lower edge of the sleeve slightly narrower because, instead of adding a rib which would pull it in, I have used the same stitch as used for the neck edge.

I have used shoulder pads because I feel that they add a little support to the puffed sleeve head.



Make sleeve narrower at bottom



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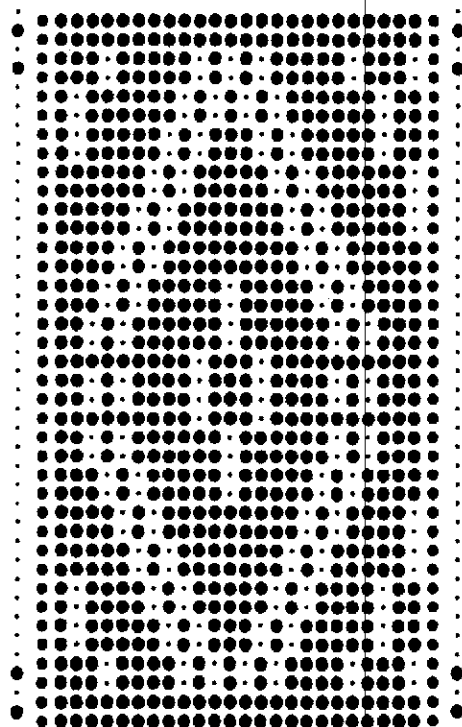
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PUNCHCARD CHART from Punchcard Pattern, Vol 4, No 785
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DUOMATIC UPDATE

HOLDING POSITION

I'm often asked about holding position on Duomatic machines. Knitters who are familiar with Japanese machines seem to assume that there is no hold facility on the Duo. There is – but it's not quite the same!

Hazel Duignan

On Japanese machines, the needles to be held are pushed out – as far as they will go – and either a holding lever or Russell levers are used to keep these needles in that position whilst the rest of the stitches knit. There are several methods which can be used to achieve the same result on the Duo and I shall try to explain them to you.

DECKER COMBS

If you are shaping a neckline, you could use decker combs. It is possible to buy 40-stitch combs and they are very useful.

Single Bed Work

For single bed work, simply remove the stitches which you need to hold on to the decker comb and drop the comb down between the beds. Before releasing the stitches, make a note of the needle numbers and pusher arrangement, then return the pushers to the blocking rail. Knit the first side of the work, then replace the stitches from the decker comb back on to the needles from which they were removed. Re-arrange the pushers and finish the second side of the work.

If you were using the Deco or an electronic pattern, it would be necessary to note the number in the window of the card holder or the row counter number on the console. You must then return the card or console to the noted number before knitting the second side.

Double Bed Work

The decker combs can also be

used for double bed work. Remove the front bed stitches on to a comb and place the comb on top of the needle beds. Push the second comb through the teeth of the first and remove the back bed stitches on to the second comb. Carefully drop both combs down between the beds and then proceed as for single bed work.

When you need to replace the work on to the machine, return the back bed stitches first, followed by those on to the front bed.

It's a good idea to practise this technique on a piece of waste knitting before trying it on a garment. Take your time and make sure that you put the metal cover firmly on to the decker comb needles before you drop the combs through the beds!

KNITTING BACK WITH WASTE YARN

When shaping a neckline, another method of holding the stitches for the second side is to knit the stitches on to long loops of spare yarn so that the unwanted needles are back in non working position. I usually knit the needles back first along one bed and then the other, rather than knitting from bed to bed across the row. Keep an eye on the long loops nearest the edge of the work being knitted – just in case they pull up. If they do, the stitches will knit! I find that this happens occasionally if I'm using the motor so, to avoid problems, I knit without the motor for the first side of

the neck. When you are ready to complete the second side, gently pull on the waste yarn so that the long loops tighten. This will allow the main stitches to slip back into the needle hooks.

When you use this method, you must return the pushers from under the needles in hold back into the blocking rail. You should also note the pusher arrangement and row number, as you did when using the decker combs. Once again, if you have never used this method before, try it out on a piece of waste knitting before using the technique on a garment.

It's also important to select the waste yarn carefully. The best choice is a smooth, non-slippery yarn. Do not try to use textured yarns because they can be difficult to pull through the stitches and can also leave tiny hairs trapped in the stitches being held. You should also remember not to use a dark-coloured waste yarn if your main yarn is in a light colour and vice versa!

If black or blue strippers are being used together with the 'knitting back' method, I suggest that you knit one row of normal-sized stitches, on each bed, with waste knitting before knitting the long loops. This will help to prevent the strippers rubbing against the work as the first side is knitted. If you are using a soft yarn which is easily spoiled, work this extra row in waste yarn even if you are using the orange strippers. It only takes a minute to knit the stitches by hand and it will prevent any damage to your finished knitting.

STITCH PATTERNS

You can use any of the methods mentioned above for any stitch pattern, but do be careful if you are knitting tuck stitch. There may be a lot of loops on the needles and it is essential that all the loops are returned on to the correct nee-

dles before completing the second side of the work.

PUSHERS

If you are knitting in stocking stitch, you can use pushers only under those needles to be knitted. Set the lock to BX (LX on the front bed of the E6000) and the stitches will be held on those needles with no pushers below. If you prefer, you can transfer the stitches to be held on to the opposite bed and set the lock on that bed to GX.

For both of these methods, it's a good idea to knit a row of waste yarn over the held stitches so that the strippers do not rub the fabric.

DOUBLE BED TUCK STITCH

If you are knitting double bed tuck stitch with only one bed tucking, or using the EX or FX setting on one bed only, the stitches to be held could be temporarily transferred to the bed which is set to N. Again, it would be wise to knit a row of waste yarn over the held stitches and then put a pusher into working position under every needle to be knitted. Set the lock to BX (or LX if using the front bed of the E6000).

So far, all I have mentioned is dividing a piece of work. However, holding position is also used for shaping, which is usually referred to as 'graduations' or 'short row knitting' in instruction books for Duomatic machines. You would probably use this technique for shaping sideways-knitted skirts, making darts, turning the heel of a sock or for shoulder shaping. Although the decker combs are not used, the BX setting and *knitting back with waste yarn* can both be used for shaping.

SHOULDER SHAPING

Imagine that you are knitting a sweater with shoulder shaping. The pattern will probably

Designed by

COUNTRY ROSE

9

Hazel Duignan

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic 5, 80 and E6000 machines.

MATERIALS

Brockwell Mercerised Cotton 3 x 2/16's.
(Yarn Guide No.8.)
1 [2] x 500 g cones in Shell (MY).

GARMENT WEIGHT

Finished garment in first size weighs 480 g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:— S & J Andrews (West Yorkshire) Ltd, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, West Yorkshire HX6 3LZ.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87–92 [97–102] cm, 34–36 [38–40] in.
Actual size 98 [106] cm, 38 [42] in.
Length to shoulder line 61 cm, 24 in.
Sleeve seam 15 cm, 6 in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

50 stitches on each bed and 100 rows to 17 cm, measured over pattern with lock on N/CX (stitch size approximately 4/5).
Lightly steam press tension swatch before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES

- Follow instructions on Diagram 2 for the hand-tooled pattern on Front.
- We used orange strippers and this yarn knitted off very well. If you have any difficulty, try using black strippers.
- On E6000 machines, no electronics are needed but, if you wish, you can use Cast On 4 and Pattern 117 for the Back, Front and Sleeves.

FRONT

Work as for Back to *. ** K 4 rows. Work transfer stitch patt from Diagram 2 over Ns L51–49, L26–24, L1–2R, 25–27R, 50–52R; rep from ** 21 times more. RC shows 88. Keeping continuity of transfer stitch patt over Ns L26–24, L1–2R and 25–27R only, cont

until RC shows 168. Keeping continuity of transfer stitch patt over Ns L1–2R only, cont until RC shows 176. Place marker at each end.

SHAPE ARMHOLES

Set RC at 000. Dec 1 st on each bed at each end on next and every foll alt row until 111 [123] sts rem on each bed. K

BACK

Handle down. Orange strippers. Set up 146 [158] Ns on each bed at centre of machine in WP. Arrange Ns for 2x2 rib (2x1 N arrangement as shown in Diagram 1). Set lock on N/N and ss to 2½/2½. Using MY, K 1 row. Set lock on CX/CX and ss to 3/3, K 2 rows. Rack one full turn to the right. Transfer end st on back bed to end N on front bed and push empty N to NWP. Set RC at 000. Set lock on N/N and ss to 4/4 and K 34 rows. Push up empty in-between Ns on both beds to WP. Set lock on CX/CX, ss to 3½/3½ and K 2 rows. Set lock on N/N and ss to 4/4 and K 1 row. Inc 1 st on each bed at right edge. 147 [159] sts on each bed. Set RC at 000. Set lock on N/CX and ss to 4/5 *. K 176 rows. Place marker at each end.

SHAPE ARMHOLES

Set RC at 000. Dec 1 st on each bed at each end on next and every foll alt row until 111 [123] sts rem on each bed. K 95 rows. RC shows 130.

SHAPE SHOULDERS

Set RC at 000. Using a treble transfer tool, dec 2 sts on each bed at each end on next and foll 13 [16] alt rows. 55 sts rem on each bed. K 1 row. RC shows 28 [34]. Cast off.

until RC shows 76, making last transfer stitch patt when RC shows 72.

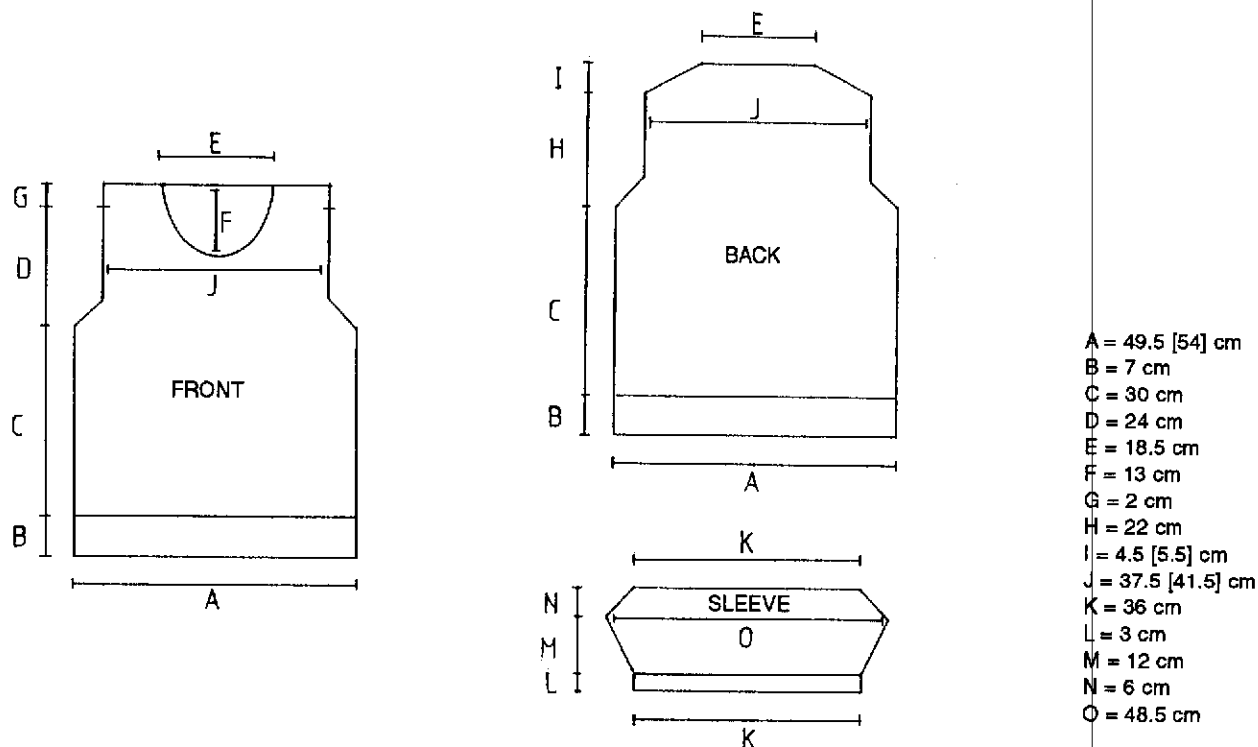
SHAPE NECK

Using a length of main yarn, cast off centre 19 sts on each bed loosely. Note position of front bed Ns at left then transfer sts at left to back bed. Arrange pushers in WP under every back bed N at right. (See this month's *Duomatic Update* article on page 61.) Set RC at 000. Set lock on BX/CX. Cont on these sts for first side. Dec 1 st at neck edge on each bed on every foll alt row until 28 [34] sts rem on each bed. K until RC shows 66. Place marker at right edge for shoulder line. K 12 rows. Change to black strippers. Transfer sts at right to front bed. Set lock on GX/N, ss to 5½ and K 1 row. Using WY, K a few rows and release from machine. Transfer sts from back bed to their original Ns on front bed, as previously noted. Set RC at 000. Change to orange strippers. Set lock on N/CX and ss to 4/5. Finish to correspond with first side, reversing shapings and reading left for right.

SLEEVES

Handle down. Orange strippers. Set up 107 Ns on each





bed at centre of machine in WP. Arrange Ns for 2x2 rib (2x1 N arrangement as shown in Diagram 1). Set lock on N/N and ss to 2½/2½. Using MY, K 1 row. Set lock on CX/CX and ss to 3/3, K 2 rows. Rack one full turn to the right. Transfer end st on back bed to end N on front bed and push empty N to NWP. Set RC at 000. Set lock on N/N and ss to 3½/3½ and K 16 rows. Push up empty in-between Ns on both beds to WP. Set lock on CX/CX, K 2 rows. Set lock on N/N and ss to 4/4 and K 1 row. Set RC at 000. Set lock on N/CX and ss to 4/5. Shape sides by inc 1 st on each bed at each end on next and every foll 4th row until there are 143 sts on

each bed. K until RC shows 72. Place marker at each end.

SHAPE TOP

Set RC at 000. Dec 1 st on each bed at each end on next and every foll alt row until 107 sts rem on each bed. K 1 row. RC shows 36. Place marker on centre st on front bed. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Pin right front shoulder on to right back shoulder. Unravelling WY as required, backstitch through open loops of last row worked in MY.

NECKBAND

Handle UP. Orange strippers. Set up 135 Ns on each bed at centre of machine in WP. Arrange Ns for 1x1 rib. Set lock on N/N and ss to 2½/2½. Using MY, K 1 row. Set lock on CX/CX and ss to 3/3, K 2 rows. Set lock on N/N and ss to 3½/3½ and K 2 rows. Push up empty in-between Ns on back bed to WP. Handle down. K 1 row. Push up empty in-between Ns on front bed to WP. K 1 row. Set lock on CX/CX, ss to 4/4 and K 2 rows. Change to black strippers. Set ss to 4¼/4¼ and K 2 rows. Set ss to 4½/4½ and K 2 rows. Set ss to 5/5 and K 2 rows. Set ss to 5½/5½ and K 2 rows. Set ss to 6/6 and K 2 rows. Either K a few rows in WY and release from machine or join on the machine using the Passap method.

TO COMPLETE

If you have not already used the Passap method for attaching neckband, pin neckband to neck edge. Unravelling WY as required, backstitch through open loops of last row worked in MY on right side and slip

stitch remaining loops to wrong side. Join left shoulder as for right shoulder. Join neckband seam. Set in sleeves, matching markers. Join side and sleeve seams.

PASSAP METHOD

This is the recommended method for joining work on Passap or Pfaff machines. After knitting the last row of the band, lay the garment on to the back bed of the machine with the right side facing the ceiling and the edge to be joined towards you. Pull the back bed needles a little way through the edge of the garment.

Transfer all front bed stitches to the back bed needles so that you have a 'sandwich' of one back bed stitch, the garment edge and one front bed stitch on each back bed needle. Push the front bed needles to rest position.

Knit one row by hand over the back bed needles, making a big loop on each needle. Put your hand under the garment to check that the needle butts are kept in a nice, straight line. Drop the front bed.

Turn the garment over on to the front bed and, working from right to left, latch off the big loops pulling the end of yarn through the last loop to secure.

DIAGRAM 1

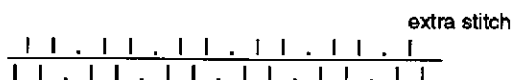
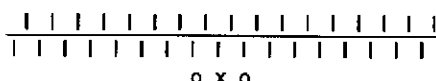


DIAGRAM 2



Transfer front bed sts marked O on to N marked X.
Leave empty Ns in WP and K 4 rows between transfers.

say something like: $-4 \times 8 \bullet 2R$ and this means you should cast off eight stitches on alternate rows four times. If you were going to use holding position, you would put eight stitches to holding position at the opposite end to the lock. You could use either the BX setting or the *knitting back with waste yarn* method, as applicable to the stitch pattern. Knit across then put eight stitches to holding position opposite the locks. However, before you knit the second row, lift the yarn into the first stitch which is not knitted – that is, the stitch next to the last needle knitted. (This is often referred to in pattern instructions as 'always taking yarn round first inside needle in holding position to prevent a hole forming'.)

Continue in this way until the four groups of stitches at each end have been put into hold – always remembering to lift the yarn into the first needle which has not knitted. If you don't do this, a small hole will be formed in the knitting at the end of each group of needles put into hold. Finally, cast off loosely across the work.

This method produces a smooth line along the edge of the work instead of a series of steps along the shoulders and will be much easier to sew into a neat shoulder seam.

SIDEWAYS-KNITTED SKIRTS

The shaping for a sideways-knitted skirt would be slightly different and would read something like this:-

▲ $-10 \times 12 \bullet 2R$ ▲, knit 10 rows without shaping. The ▲ indicates that the stitches are to be held, not cast off.

For this shaping, you would put twelve stitches to holding position on every alternate row, opposite the lock, ten times in all then knit ten rows without shaping.

Instructions would follow something like:- ▲ $+10 \times 12 \bullet 2R$ ▲, knit 10 rows. This means that you would have to return twelve stitches to working position on every alternate row, opposite the lock, ten

times in all then knit ten rows.

Either the BX setting or *knitting back with waste yarn* could be used, but the first stitch not knitted must have the yarn lifted into the hook of the needle to prevent a hole forming. If you were using the *knitting back with waste yarn* method, you would have to pull the stitch back into the needle, lift the yarn into the needle hook and then knit the stitch back to non working position with waste yarn. As this would be very tedious, I usually put one less stitch to hold than required and knit two rows, thus leaving the lock at the opposite side. I then take the pointed end of the orange tool, undo the stitch which should have been hooked – just taking off one loop so that a stitch and loop remains on the needle. I then put that stitch, plus the next required group – less one – into hold and knit two more rows. I continue in this way across the work and find that the method works well for me so I do suggest that you try it.

SOCKS

The method used for holding position shaping on socks is slightly different again! Normally, you would have been knitting with the lock set to CX/CX for the leg of the sock so I suggest you try the following method to shape. Please note that I do not lift the yarn into the needle hook when turning the heel and toe on socks.

With 34 stitches on each bed, set lock to GX/BX (or LX on E6000 machines). Put a pusher to working position under every front bed needle. The instructions will read something like:-

▲ $-10 \times 1 \bullet 2R$ ▲ at each side of work.

▲ $+10 \times 1 \bullet 2R$ ▲ at each side of work.

I put one pusher at the lock side to rest and knit one row, then continue in this way until there are 10 pushers in rest on the left and nine pushers in rest on the right. As the last pusher on the right is put into rest, the first pusher on the

left must be brought back to working position. Now continue bringing one pusher back to working position, opposite the lock, on every row. As the last pusher is put into working position, change the lock setting to CX/CX so that the foot of the sock can be knitted.

I know that many of you never knit skirts or socks and always use the cut and sew method for necklines. However, I do recommend that you try a sample of holding position shaping because you might need it one day!

GENERAL HINTS AND TIPS

Here are a couple of general hints and tips to help you avoid any problems.

If you are using the Deco whilst shaping, do remember to take the carriage past the card holder on each row.

If you are knitting on the E6000, alter the left end needle position if you have a large number of needles in holding position.

If you have problems with the end needles in working position – next to the held stitches – pulling up out of line, hold the needle butts down as you bring the carriage across. Check that they are in the correct position before you knit back.

If you are knitting a double bed fabric, the same number of stitches must be held on each bed – or you will produce a very odd-looking fabric!

With all this talk of holding, don't forget that the cut and sew method is often the easiest and neatest way to shape a neckline – especially on all the lovely, patterned fabrics which we can knit on our Duo-matic machines. Until next time, hold it!



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D6

C CREATIVE INTARSIA

SAIL

This design is from a 'Snapshot' series, intended to give the impression of holiday snapshots. Not the usual detailed pictorial designs, these are simplified, almost to the level of abstract art, by superimposing a small piece of a much larger picture on to the garment pieces.

Terry Armitstead

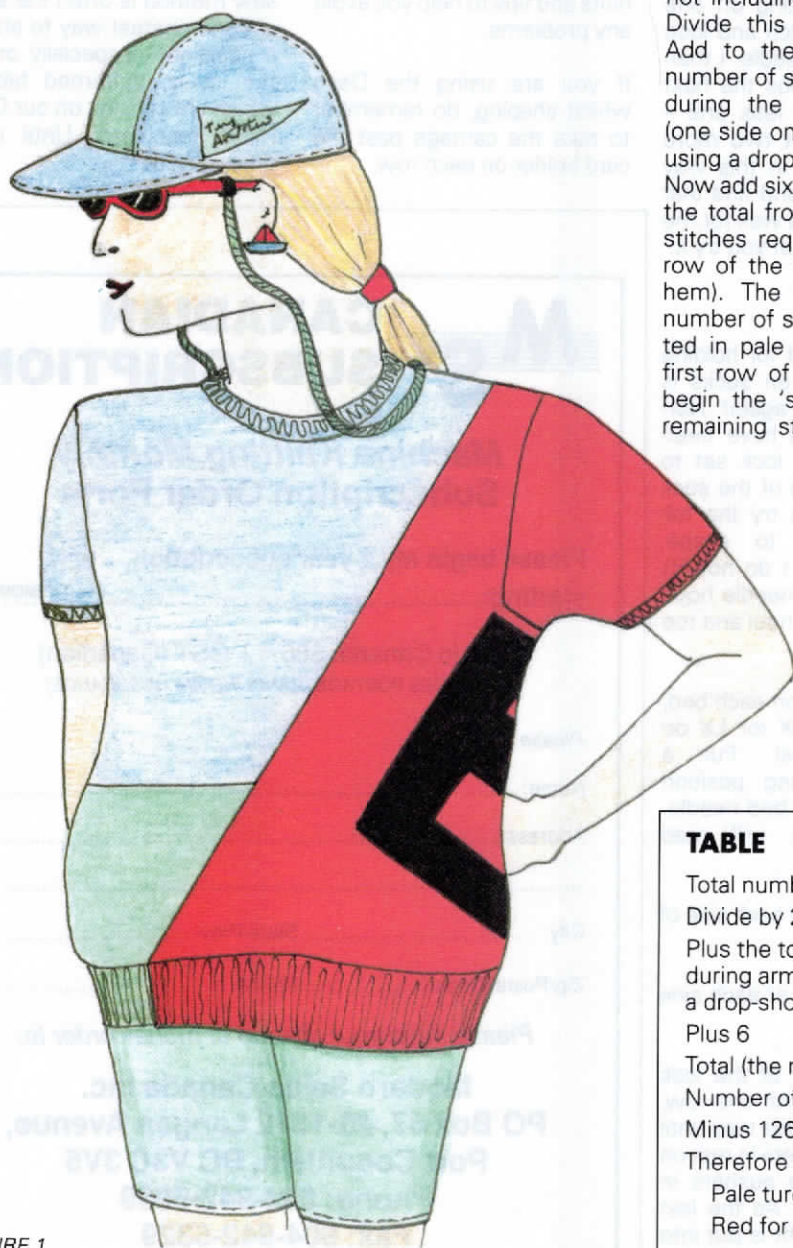


FIGURE 1

For these snapshot designs, the knitter follows a basic method rather than a precise set of instructions. You can add the Sail intarsia design by this method to any plain garment pattern so, if the size and shape of the pattern varies, no two garments will end up exactly the same.

METHOD

Choose a plain garment pattern and follow this method for the Sail design. Work out the total number of rows needed to complete the front, not including the rib or hem. Divide this number by two. Add to the result the total number of stitches decreased during the armhole shaping (one side only) unless you are using a drop-shoulder pattern. Now add six and then subtract the total from the number of stitches required for the first row of the front (after rib or hem). The result gives the number of stitches to be knitted in pale turquoise on the first row of the front. These begin the 'sea' area and the remaining stitches are in red

for the 'sail' area. (See table for an example giving figures.)

Knit the design in intarsia, or by using holding position (see next page), decreasing the red sail area and increasing the turquoise sea area, by one stitch, every two rows.

The black 'E' shape on the sail should be calculated to begin 100 rows before the armhole, regardless of the size of garment knitted. This means that it might begin quite close to the rib or hem, or possibly not until the 'sea' changes to 'sky'.

When approximately one third of the length of the front has been knitted (80 rows in the example), change the sea colour to a pale blue for the sky and continue as before. Don't forget to follow the normal garment-shaping instructions as you proceed with the intarsia pattern.

If you are making a short-sleeved garment, the sleeve colours should be the same as those of the adjacent body piece, as illustrated in Figure 1. In a long-sleeved garment, the sleeve colours may need to change to match the adjacent body piece (see Figure 2). The sea-to-sky colour change should occur at the same number of rows down from the armhole on the sleeve (Fig.2 length A) as on the body (Fig.2 length B). This will apply to any colour change in the background of a pictorial garment when you wish to carry the background over on to the sleeves to complete the picture.

TABLE

Total number of rows for Front	=	240
Divide by 2	=	120
Plus the total number of stitches decreased during armhole shaping (except when using a drop-shoulder pattern)	=	0
Plus 6	=	6
Total (the result)	=	126
Number of stitches on first row of Front	=	200
Minus 126 (the result)	=	74
Therefore colours for stitches on first row are:-		
Pale turquoise for sea	=	74
Red for sail	=	126

When knitting the cuffs, welts and neckband, use the same principle as for the sleeves. Knit them in the colour of the adjacent body piece, even if this means knitting them in two colours (see the welt of Figure 1.).

INTARSIA BY HOLDING POSITION

If you have no intarsia carriage, this design can be knitted by using the holding position. After the rib or hem, put all the needles of the sea-colour section of the first row into hold position. Knitting on

the red sail area only, bring from working position into hold, one needle every two rows and knit until the entire red sail area is complete.

Remember to wrap the yarn around the first needle in hold position nearest to the section being knitted, to avoid holes and don't forget any garment

shaping which comes within the sail area.

Next, put into hold position all the sail area needles of row one and put into working position all the sea area needles of row one. Then using the sea colour, knit the sea area, bringing into working position one needle every two rows and remembering to wrap the yarn around the nearest needle in hold position as before, until you reach the row where the colour changes from sea to sky. Change the colour and continue as before, remembering any shaping occurring in this section.

Finally, when knitting the back of the garment, reverse the design so that the colours will correspond at the shoulder seams. This avoids the problem of having one colour to the left of the sleeve and another to the right and generally gives the whole garment a more designed look.

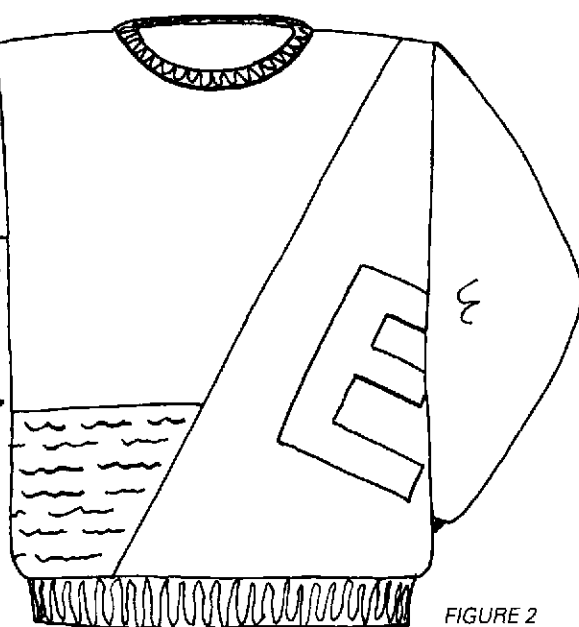
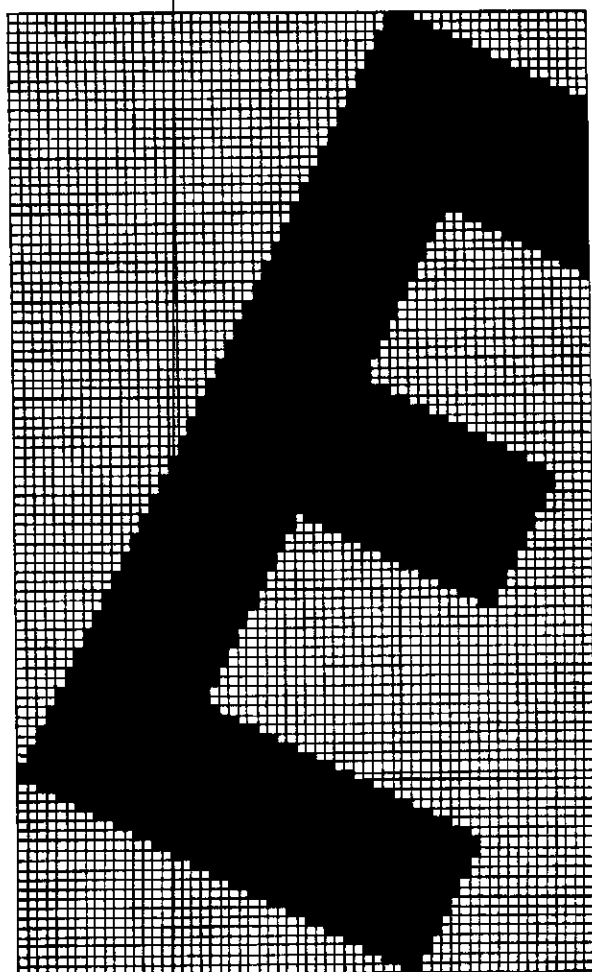


FIGURE 2

CHART FOR LETTER E



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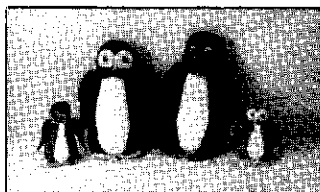
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ROSEBUD

10

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Oddments of 4-ply yarn in Peach (A), Mint Green (B), Pink (C), Emerald Green (D) and White (E).

Oddment of DK yarn in Lemon (DK).

Polyester stuffing.

A small amount of blue felt.

Narrow ribbon.

UHU clear adhesive.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

TENSION

We used tension dial setting 6 as main tension (MT) throughout, unless otherwise stated.

KNITTING NOTES

- We used knit side of knitting as right side.
- 'E-wrap' means use closed edge method of casting on.
- 'Thread off' means break yarn then thread end through sts and release from machine.
- 'Transfer all sts' means transfer every alt st on to adjacent N and push empty Ns back to NWP.
- 'Latch off' means beginning at opposite end to carriage, lift end st into hook of needle, push st behind latch, lift second st into hook of latch tool and pull through first st. Continue in this way to end of row, pulling yarn through last st to secure.

HEAD

Push 47 Ns to WP. Push 2nd and every foll alt N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using A, K 1 row. Push empty Ns back to WP. Set RC at 000. K 29 rows. Push all Ns to HP. Using two ends of A, weave over first needle, under second needle, over third needle and so on along the row to mark the neck. Push Ns to UWP.

MT+4, K 2 rows. Using MT+2, K 2 rows. Using MT, K 4 rows. Transfer alt sts. K 1 row and thread off *.

SECOND LEG

Push Ns from HP to UWP. Work as for First Leg from * to *. Pull up yarn at ends of feet and secure. Join leg seams. Thread matching yarn through loops of first row knitted in A. Remove WY.

ARMS (Knit 2)

Push 17 Ns to WP. Push 2nd and every foll alt N back to NWP. Using MT and A, K 1 row. Hang on cast-on comb or use a nylon cord to secure WP. Set RC at 000. K 29 rows. Using C, K 4 rows. Transfer every 3rd st on to adjacent N, leaving empty Ns in WP. K 4 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns. K 6

BODY

K 6 rows. Using B, K 34 rows. Transfer centre st on to adjacent N and push empty N to NWP. Set carriage to hold. Push 23 Ns at left to HP and cont on rem sts.

FIRST LEG

* Set RC at 000. Using A, K 36 rows. Using B, K 2 rows. Using MT+2, K 4 rows. Using

KALEIDOSCOPE

rows. Transfer alt sts. K 1 row. Thread off. Pull up cast on 2.

SKIRT

Push 129 Ns to WP. Using C, cast on using e-wrap method. Set RC at 000. K 31 rows. Transfer alt sts. K 1 row. Latch off. Press lightly with a warm iron until flat. Using matching yarn, gather top of skirt along cast off edge. Join seam. Put skirt on doll. Pull up gathering thread to fit, secure and sew on to body.

ROSE (Knit 2)

Push 21 Ns to WP. Using C, cast on using e-wrap method. Set RC at 000. K 3 rows. Transfer alt sts. K 1 row. Latch off.

LEAVES (Knit 2)

Push 10 Ns to WP. Using C, cast on using e-wrap method. K 1 row. Latch off.

HAIR

Push 91 Ns to WP. Leaving 2 Ns at each side and centre 3 Ns in WP, push rem Ns from WP back to NWP. Using DK, cast on using e-wrap method across all Ns in WP. Set RC at 000. Using MT-2, K 49 rows. Cast off all sts across gaps behind gate pegs.

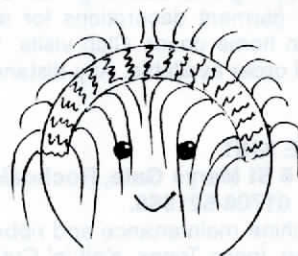
MAKING UP

Join back seam. Stuff firmly, moulding feet, legs and so on as you work. Pull up yarn at top of head and secure. Pull up yarn at neck, bind around neck and tie. Sew ends into doll. Make a few stitches at crotch for added strength. Stuff arms. Pull up cast-off yarn and secure. Hold each arm to side of doll, pin and sew where sleeves touch body. Using the template, cut out eyes from felt. Mark position of eyes 14 rows above neck and leaving five clear stitches between. Glue felt circles in position. Using E, make a stitch from centre to

top right of each eye. Mark position of mouth seven rows above neck and leaving three stitches between. Using C, embroider 'V' shape. With K side of hair uppermost, pin centre knitted section to frame top half of face – one half of hair piece is now over face. Stitch in position along knitted section. Fold front of hair over on to back – the hair is now doubled. Using DK, tie hair in a bunch at the back. Stitch bunch to back of head. Tie ribbon around bunch. Trim off the knitted stitches at end of hair. With P side uppermost and starting at one side of rose, roll up knitting. Sew through all layers at cast-off edge to secure. Sew one rose and one leaf to front of doll's dress and one on to her hair.



EYE
ACTUAL SIZE



PLACING HAIR PIECE ON HEAD

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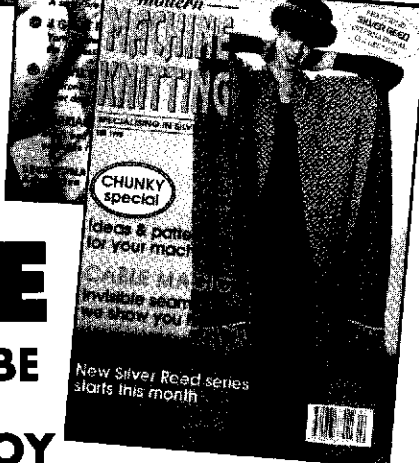
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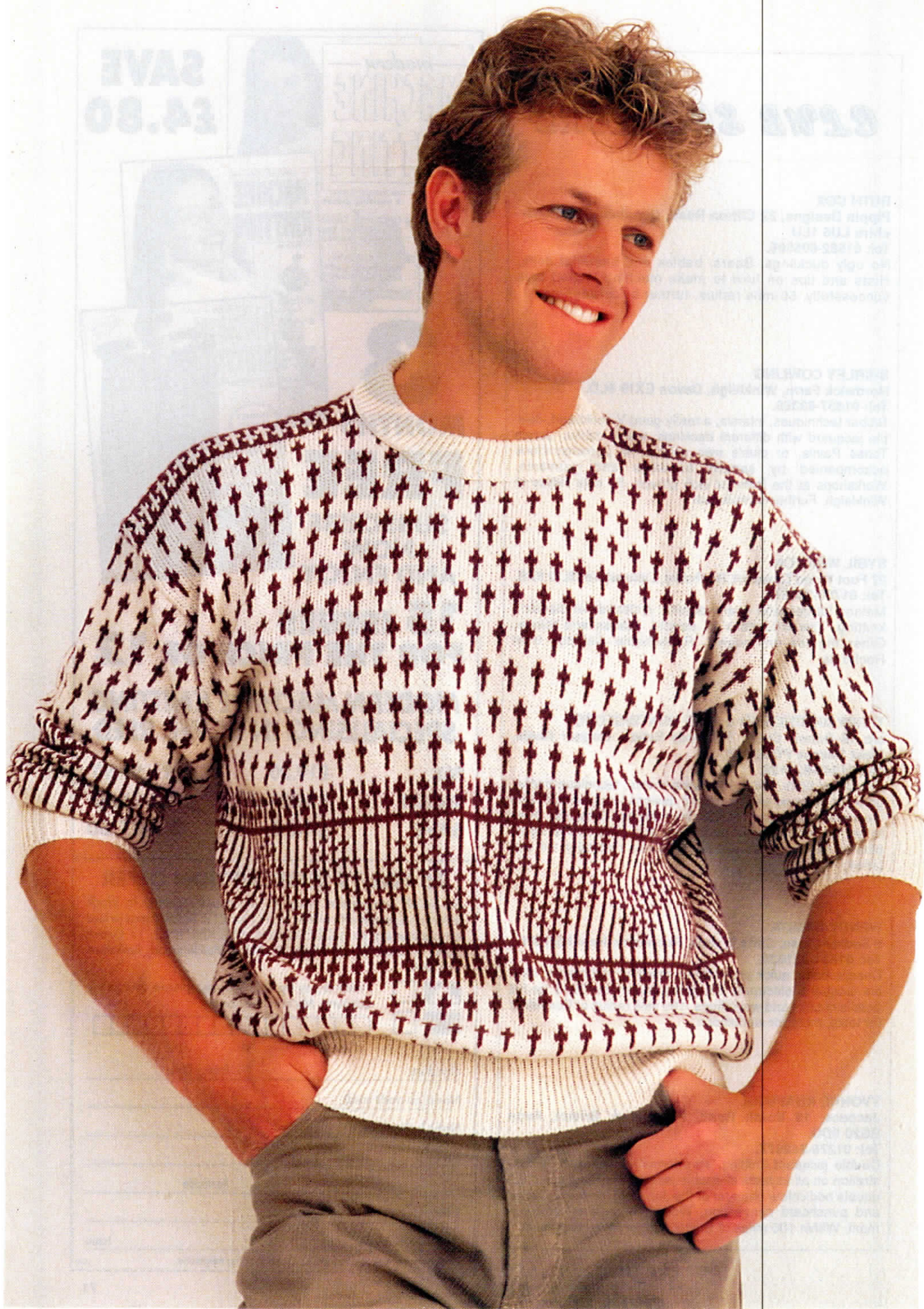
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Designed by

HERALDING SUMMER

11

Barbara Tobias

BACK

With carriage at right and using MC, cast on 164 [178, 194] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 36 rows. Transfer sts for st st. Set RC at 000. Cont in Fair Isle patt *. K 110 rows. Place marker at each end **. K 90 rows. RC shows 200. Push 54 [61, 69] Ns at left and right to HP. Using WY, K a few rows in st st over rem 56 sts and release from machine. Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to **. K 60 rows. 30 rows less have been worked to shoulder than on Back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 96 [103, 111] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on every row until 60 [67, 75] sts rem, then on every foll alt row until 54 [61, 69] sts rem. K 10 rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over 28 Ns at right bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Insert Card 1 and lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using MC, cast on 80 sts at centre of machine in 1x1 rib. Work as for Back from * to *. Shape sides by inc 1 st at each end on every row until there are 84 sts, then on every foll 3rd row until there are 128 sts, then on every foll 5th row until there are 158 sts. K 5 rows. RC shows 148. Cast off.

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Yeoman Panama. (Yarn Guide No.10.)

1 x 500 g cone in Cream (MC).

1 x 500 g cone in Rosso (C).

GARMENT WEIGHT

Finished garment in second size weighs 525 g.

The fibre content of this yarn is 50% Cotton, 50% Acrylic. For further information about this yarn, please write to the following address:— Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 92–97 [102–107, 112–117] cm, 36–38 [40–42, 44–46] in.

Actual size 111 [121, 132] cm, 44 [48, 52] in.

Length to shoulder 68.5 cm, 27 in.

Sleeve seam 52.5 cm, 21 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 33 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 9 on MT and 8 on MT-1).

For perfect results, please check your tension carefully.

KNITTING NOTES

Please see page 74.

JOIN RIGHT SHOULDER

Push 54 [61, 69] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and C, K 1 row. Cast off with a latch tool.

NECKBAND

Push 160 Ns to WP. With K side facing, pick up 32 sts

down left side of front neck, 28 sts across front neck inc 4 sts evenly, 32 sts up right side of front neck and 56 sts across back neck inc 8 sts evenly and place on to Ns. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-6/MT-6, K 28 rows. Transfer sts for st st. Using MT-1, K 1 row. Using WY, K a few rows and release from machine.

JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

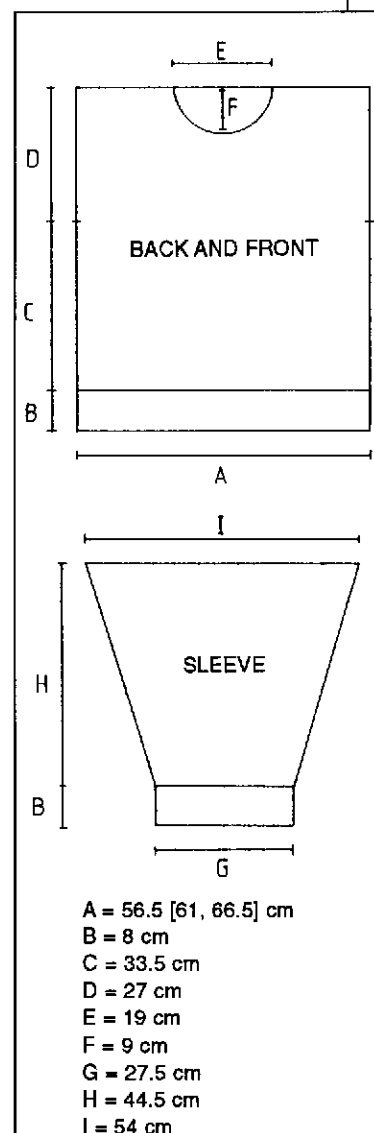
PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

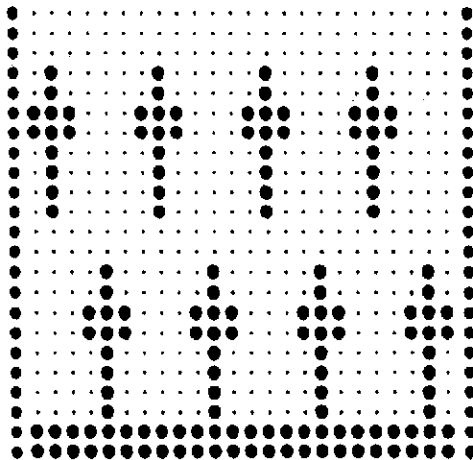
MAKING UP

Set in sleeves between markers. Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

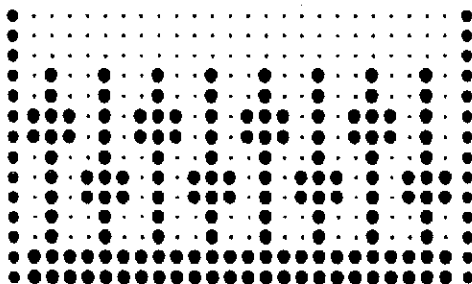
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PUNCHCARD CHART 1



PUNCHCARD CHART 2



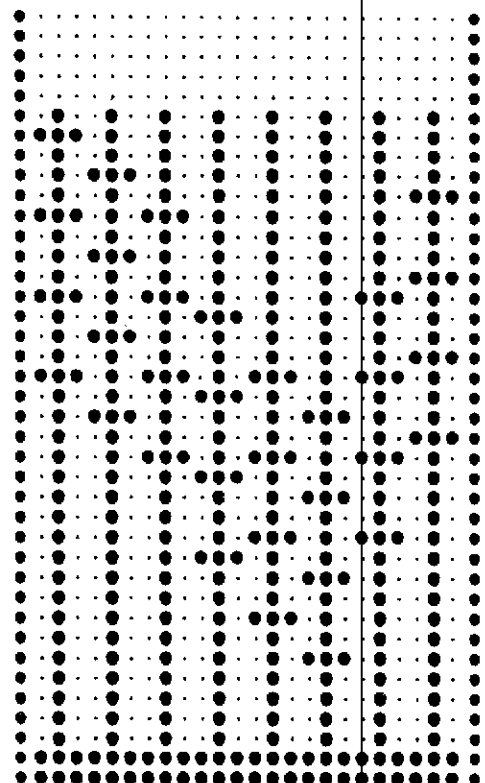
KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK640 machines, right light on for earlier models).
- On Brother electronic machines, place pattern over centre 0.

FAIR ISLE PATTERN

Insert card 1 and lock on first row. Using MT-1, K 2 rows MC. Release card and cont in Fair Isle. *Using MT, K 8 rows MC/C. Using MT-1, K 2 rows MC *. Rep from * to * once more. Using MT, K 8 rows MC/C. Remove card. Insert Card 2 and lock on first row. Cont in st st. Using MT-1, K 2 rows MC. Release card and cont in Fair Isle. Using MT, K 9 rows MC/C. Remove card. Insert Card 3 and lock on first row. Cont in st st. Using MT-1, K 2 rows C. Release card and cont in Fair Isle. Using MT, K 32 rows MC/C. Remove card. Insert Card 2 and lock on first row. Cont in st st. Using MT-1, K 2 rows C. Release card and cont in Fair Isle. Using MT, K 9 rows MC/C. Remove card. Insert Card 1 and lock on first row. Cont in st st. Using MT-1, K 2 rows MC. Release card and cont in Fair Isle. Rep from * to * 10 times. Remove card. Insert Card 2 and lock on first row. Cont in st st. Using MT-1, K 2 rows C. Release card and cont in Fair Isle. Using MT, K 9 rows C/MC. Remove card. Cont in st st. Using MT-1, K 1 row C. These 200 rows form pattern.

PUNCHCARD CHART 3



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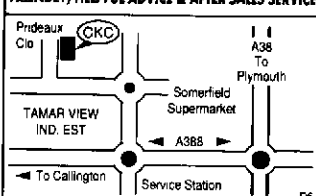
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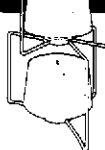
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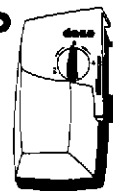
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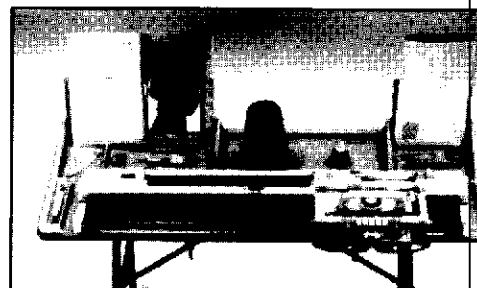
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ABBREVIATIONS

alt = alternate(l)y
 beg = beginning
 ch = chain
 cm = centimetres
 cont = continue(ing)
 dc = double crochet
 dec = decrease(ing)
 foll = following
 g = grams
 HP = holding position
 in = inch(es)
 inc = increase(ing)
 K = knit
 mm = millimetres
 MT = main tension
 MT-1, MT-2, MT-3 = one, two, three
 full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
 full sizes looser than main tension
 MY = main yarn
 N(s) = needle(s)
 NWP = non working position
 P = purll
 patt = pattern
 RC = row counter
 rem = remain(ing)
 rep = repeat
 ss = stitch size
 st(s) = stitch(es)
 st st = stocking stitch
 tog = together
 UWP = upper working position
 WP = working position
 WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont

YARN GUIDE

EXTRA
FINE

1

2

3

FINE

4

5

6

FINE-
MEDIUM

7

8

9

MEDIUM

10

11

12

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13

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